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BRAHMS CONCERTO, OP. 102

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Edition Eulenburg

No. 723

BRAHMS

Op. 102

Concerto

for Violin and Violoncello

A minor—La mineur—A moll

Ernst Eulenburg, Ltd.
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CHAMBER MUSIC

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Edition Eulenburg

CONCERTO

for

Violin and Violoncello

with Orchestra

by

JOHANNES BRAHMS

Op. 102

First Performance
18th October, 1887 at Cologne, Gürzenichsaal,
by Josef Joachim and Robert Hausmann,
under the Composer's direction

With Foreword by
WILHELM ALTMANN

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BRAHMS, DOUBLE CONCERTO FOR VIOLIN AND VIOLONCELLO, OP. 102

Owing to Joachim's unfortunate marriage, Brahms, who had taken sides with the wife, fell out with the friend of his youth. But this never prevented Joachim from continuing to champion the works of Brahms in the most enthusiastic manner possible. Gradually Brahms wished to re-establish the old personal relationship, and to that end, while in Thun, in sight of the giant mountains of the Bernese Oberland in the summer of the year 1887, he composed the Double Concerto for Violin and Violoncello, cast purely in the symphonic form. Kalbeck, the biographer of Brahms, points out that a passage in the first movement is reminiscent of one in the 22nd Violin Concerto by Viotti in A minor—a work much admired by Joachim as well as Brahms,—probably an intentional reminder of the old friendship.

On July 19th Joachim received a card from Brahms, saying: "I should like to send you some news of an artistic character, hoping it will interest you somewhat." Joachim replied by return of post that he was anxiously awaiting the news, and added: "I trust you have a new work to announce; I have read over and played your last compositions (namely the Violoncello Sonata, op. 99, the Violin Sonata op. 100 and Piano Trio op. 101) with the greatest delight." Brahms replied to this on July 24th as follows: "Your friendly message makes my confession all the more pleasant! But be prepared for a little shock. The idea of writing a Concerto for Violin and Violoncello has been too strong for me, much as I have tried to resist it. But I am quite indifferent on the subject until I hear what is your attitude towards it. In all friendliness of spirit however, I beg you to be quite frank. If you send me a card which simply says: 'I disown it', that will be quite sufficient for me, and I shall know what to do. If not, I shall proceed with my questions: 'Would you care to see a copy?' I am in the middle of copying the solo parts; will

you and Hausmann take the trouble to see if they are playable? Could you make it convenient to try the work over somewhere with Hausmann and myself at the piano, and finally would you rehearse it in some town or other with an orchestra and ourselves? Send me a line and don't forget that I — — But however, you will probably send me the card I mention on receiving the parts! I will not say out loud and in detail what I hope in secret. But give my kindest regards to Hausmann . . ."

Joachim's reply is not known, but its nature may be judged from Brahms's communication of the 26th, which runs: "Your friendly message has had its effect; I have put the thing together as fast as I could and will send it off to-day. It came into my head that you might want to be quiet at the beginning of the holidays, that Hausmann may be still there and that you may have a few hours to spare in the evenings. May I ask you just to drop me a card to say that the copying has arrived? It is natural that I am so eager to know, and have other questions to ask. But those will follow later. For the present I cannot bring myself to make a proper score of the thing. Perhaps the real look of it may be gathered from the parts! Greetings to Hausmann, who may recognize my best intentions!" Joachim replied immediately on July 27th: "Your two parts have arrived; as far as I can make out from a hurried glance, the piece seems grateful and full of life! I don't think there are more than four or five unimportant alterations to be made in passages for the violin; I have given Hausmann the music and he is most enthusiastic. Tomorrow we are going to do the fingering together and touch up the alteration of the notes. Meanwhile, many thanks for the thought; before I go away I will return the part with notes in pencil." This was accordingly done on July 31st with the following accompanying letter: "Herewith I am posting you the parts with some proposed minor alterations which I hope you will agree with. It is very playable, generally. What's to be done now? Hausmann and I are most anxious to go on with it and await your suggestions. Where do you think we can try it over, first of all with piano? . . . You may be sure both of us will be ready to fall in with your wishes . . . But first of all we should like a fair copy made that we can work from, perhaps you will send us one soon."

Brahms did not answer immediately regarding the rehearsal, and only replied shortly on Aug. 11th: "My copyist now has the complete score in hand, and I hope to be able to send you the Solo parts very shortly!" But meanwhile he had not been idle, for in the beginning of August he had written to his friend Franz Wüllner, the musical magnate of Cologne, to say: "I must inform you that I have had the strange notion of writing a Concerto for fiddle and 'cello! Joachim and Hausmann want to try it over, and Joachim mentions Cologne as the most suitable place. Is the orchestra there still at your disposal for an extra

rehearsal? I should not like to put these two gentlemen to unnecessary trouble and expense, and so I thought it might be possible to engage them, or one of them, for the first Gürzenich Concert. We could then rehearse my work, and if we were satisfied with it, it could go into the programme—otherwise the gentlemen could play something else".

Wüllner readily agreed; after having obtained the consent of the concert direction, the first performance of the Double Concerto was fixed for Oct. 18th.

In the middle of August Brahms gave the following information regarding the work to his friend Clara Schumann: "I have some queer news to tell you about myself. I have had the happy notion of writing a Concerto for fiddle and 'cello. If it is a success we shall have great fun with it. You can readily imagine what such a plan suggests—but don't expect too much. I realised that subsequently, when the work was finished. I might have left the idea to someone else who understands fiddles better than I do. (Unfortunately Joachim has given up composing.) It is quite a different thing writing for instruments whose character and sound one can only incidentally imagine, than for an instrument which one knows out and out—as I do the piano, and know exactly what I write and why I write it. Well, we must wait and see. Joachim and Hausmann want to rehearse it." In her reply of Aug. 25th Clara Schumann was very right in saying: "In my opinion, anyone who has written such symphonics, such sonatas for violin and violoncello, may be said to understand the capacity of instruments, to discover their hidden secrets!"

To his publisher, Fritz Simrock, Brahms wrote as follows on Aug. 23rd: "... Then I must inform you of my latest piece of folly, which is a Concerto for fiddle and 'cello! Owing to the relations between Joachim and myself, I tried to give up the job, but it was no use. In artistic matters we are happily still on friendly terms; I did not think it possible however that we could ever come together again personally. But a short communication, leaving him full freedom of action, was so eagerly embraced by him, that we are to try over the work together with Hausmann very shortly ... Wüllner has settled Oct. 18th for the concert. In early September I shall be sending you the quartet for strings. Please have them engraved at my own risk and expense—until I find a publisher ready to accept such a morsel, if it's ever a question of that! You think it is quick work? (engraving and printing five parts) in about 14 days? Joachim and Hausmann are free in September, and an orchestral rehearsal may be managed."

As early as July 20th Brahms had given some information of the work to his friend Elizabeth von Herzogenberg in the following whimsical fashion: "Of the undersigned musician, I can give you no very good account. He is now busy in compiling something new in the list of his works, and also in those of other people! Guess what his folly

is!?" But Frau von Herzogenberg, whose time was fully taken up with an ailing husband, failed to supply an answer to Brahms's question and paid no attention, in her reply, to this portion of his letter. Unhappily she was unable to be present at the first performance of the Double Concerto in Leipzig in the early part of 1888; but by then she was acquainted with the score and wrote to the composer on Dec. 30th 1887 as follows: "If I could only hear the rehearsal tomorrow, I should obtain a general idea of the Concerto, which, up to the present, I can only partially take in, with exception of the tender Andante, easily assimilated; I have had no time to study the other movements."

But we are anticipating events. The rehearsals with Joachim and Hausmann, already mentioned, were arranged by Brahms to take place on Sep. 21st and 22nd 1887 in Baden-Baden, at Clara Schumann's; the work was also rehearsed with the Kursaal Orchestra on the 23rd. Frau Schumann wrote in her diary on the 20th: "Brahms came in the morning, but Joachim left him in the lurch and is not coming till tomorrow. Brahms played over his Concerto twice, alone with Hausmann; but it was impossible for me to form any opinion of it as Johannes played so inaccurately, and everything seemed a dreadful chaos to me except a few melodic passages . . . Sep. 21st. The Concerto rehearsed at night and was much clearer to me; I warmed to it completely, it is a thoroughly original work . . . This Concerto is in a way a work of reconciliation — Joachim and Brahms have spoken to one another again after years of silence . . . On Sep. 23rd the work was rehearsed with orchestra in the Kursaal. It was an unexpected pleasure and a great treat; it is quite another thing with orchestra. The work is fresh, full of interesting themes and development. I like the first movement best, then the last, the Adagio sounds beautiful but not so touching (sic!) though interesting like the other movements by lovely scoring. A few rough passages still remain, but those must be acepted as part of the bargain. He could easily alter them, but probably won't; it often seems as though he took delight in depriving the listener of absolute enjoyment."

The first performance at Cologne, which was soon followed by others, has already been mentioned. On Dec. 16th Brahms wrote to his publisher as follows: "I have promised that Aix-la-Chapelle shall have my Double Concerto for Whitsuntide. You know it is pledged to Henschei for Feb. 16th and 21st. In case I should like to, or ought to have it published, could that be done between London and Aix! In any case that is an unnecessary question as I have a dual score — the only thing that worries me is whether I want to or ought to." On Feb. 16th 1888 Simrock received the piano score with the solo parts. On that occasion Brahms wrote: "Don't hurry over the publication, or much confusion will arise owing to the various performances". Further instructions about the publication are

contained in his letter of Feb. 24th: "What sort of a fee you propose to give me, and how much less than in similar cases, I do not know; but I warn you not to ruin yourself! Offer me a small sum. Don't publish till you have all the material. The piano score and solo parts can be printed, but they must be compared with the score subsequently. I hope everything will be in order and that any confusion that may arise will come from your side only." On March 9th Brahms wrote: "I return the proof sheets. You did not mean to oblige me, but the fault lies with the notes; I can't propose anything better, so we must leave it as it is." The full score and the orchestral parts were published in June, besides the piano score and the two parts for the soloists.

The present Eulenburg Miniature Score has been obtainable since 1920, and is now re-printed with these introductory remarks.

Berlin

Wilh. Altmann.

BRAHMS, DOPPELKONZERT FÜR VIOLINE UND VIOLONCELL, OP. 102

Infolge des unglücklichen Ausgangs von Joachims Ehe war Brahms mit seinem Jugendfreunde, da er für dessen Frau Partei genommen hatte, auseinander gekommen. Das hatte aber Joachim nie gehindert, auch fernerhin aufs nachdrücklichste für die Werke Brahmsens einzutreten. Dieser wünschte allmählich wieder, die persönlichen Beziehungen zu dem Jugendfreunde aufzunehmen, und schuf zur Vermittlung im Sommer 1887 in Thun angesichts der Bergriesen des Berner Oberlandes das durchaus im sinfonischen Stil gehaltene Doppelkonzert für Violine und Violoncell. Kalbeck, sein Biograph, hat nachgewiesen, daß eine Stelle im ersten Satz an eine in dem Satze des sowohl Joachim wie Brahms sehr lieben 22. Violinkonzerts von Viotti in a moll anklingt, gewissermaßen als Mahnung an die alte Freundschaft.

Am 19. Juli erhielt Joachim von Brahms eine Karte, auf der stand: „Ich hätte Dir gern eine Mitteilung künstlerischer Art gemacht, für die ich mir herzlich Dein Interesse, mehr oder weniger, wünsche." Umgehend erwiderte Joachim, daß er mit Spannung die Mitteilungen erwarte, und fügte hinzu: „Hoffentlich geben sie mir von einem neuen Werke Kunde, nachdem ich mit wahrem Entzücken die letzten Opera [nämlich die Violoncell-Sonate op. 99, die Violin-Sonate op. 100 und das Klavier-Trio op. 101] durchgelesen und gespielt." Am 24. Juli schrieb darauf Brahms: „Dein freundlicher Gruß läßt mich mein Geständnis viel vergnügter machen, als ich gehofft hatte! Aber mache Dich auf einen kleinen Schreck gefaßt. Ich konnte nämlich derzeit den Einfällen zu einem Konzert für Violine und Violoncell nicht widerstehen, so sehr ich es mir auch immer wieder auszureden versuchte. Nun ist mir alles Mögliche an der Sache gleichgültig bis auf die Frage, wie Du Dich dazu verhalten möchtest. Vor allem aber bitte ich in aller Herzlichkeit und Freundlichkeit, daß Du Dich nicht im geringsten genierst. Wenn Du mir eine Karte schickst, auf der einfach steht: ‚Ich verzichte', so weiß ich mir selbst alles Weitere und genug zu sagen. Sonst fangen meine Fragen an: ‚Willst Du eine Probe davon sehen?' Ich schreibe jetzt gleich die Solostimmen zusammen; magst Du

Dir mit Hausmann die Mühe geben, sie auf ihre Spielbarkeit anzusehen? Könntest Du daran denken, das Stück gelegentlich irgendwo mit Hausmann und mir am Klavier zu versuchen und schließlich etwa in irgendeiner beliebigen Stadt mit Orchester und uns? Ich bitte um ein Wort und wiederhole, daß ich — — Nun obgedachte Karte schreibst Du vielleicht auch, wenn Du die Probe gesehen hast! Ich sage nicht laut und ausführlich, was ich leise hoffe und wünsche. Hausmann aber grüße bestens . . ."

Joachims Antwort ist nicht erhalten. Wie sie ausgefallen ist, ersehen wir aus Brahmsens Schreiben vom 26. Es lautet: „Deine freundlichen Worte wirken weiter, ich habe rasch so viel wie möglich zusammengeschrieben, und es geht heute an Dich ab. Ich bedachte zudem, daß Du für den Anfang der Ferien doch zunächst Ruhe wünschen magst, daß Hausmann auch vielleicht noch dort ist, und Du doch möglicherweise wenigstens ruhige Abendstunden hast. Darf ich zunächst recht sehr bitten, jedenfalls (nur durch Karte) mit einem Wort zu sagen, daß meine Schreiberei angekommen ist. Daß ich dann weiter bitten möchte und sehr begierig auf weiteres bin, versteht sich. Das wollen wir dann abwarten; einstweilen konnte ich mich noch nicht entschließen, das Ding in ordentliche Partitur zu schreiben. Hoffentlich sieht man aus den Stimmen so beiläufig das Gesicht! ? Herzlichen Gruß an Hausmann, der meinen guten Willen anerkennen mag!" Darauf erwiderte Joachim am 27. Juli: „Deine Doppelstimme ist angekommen; das Stück scheint, soviel ich bei flüchtigem Durchnaschen sehen konnte, lebendig und erfreulich! Ich meine, es werden höchstens vier bis fünf unbedeutende Änderungen von Violinstellen nötig werden; Hausmann, der freudig erregt ist, habe ich sogleich die Noten gebracht, und nun werden wir nächstens, morgen, gemeinsam an Fingersätzen oder Notenänderungen doktern. Einstweilen tausend Dank für die Anregung; ich schicke vor meiner Abreise die Stimme mit Bleistiftbemerkungen wieder." Dies geschah am 31. Juli mit folgendem Begleitbriefe: „Eben sende ich die Stimmen mit einigen unwesentlichen Änderungsvorschlägen zur Post; möchten sie sich annehmbar erweisen. Im ganzen war wohl alles sehr spielbar. Was nun weiter? Sowohl Hausmann . . . wie ich . . . sind sehr auf Fortsetzung erpicht und erwarten Deine Vorschläge. Wo denkst Du Dir eine Probe, zunächst mit Klavier? . . . Sei versichert, daß Hausmann und ich jederzeit bereit sein werden, einem etwaigen Wunsch mit Freuden zu entsprechen . . . Gern aber möchten wir vorher eine gute Stimme zum Üben, vielleicht kommt die bald."

Brahms beantwortete zunächst noch nicht die Frage wegen der Probe, sondern schrieb nur kurz am 11. August: „Mein Kopist hat jetzt die ganze Partitur, und ich denke, die Solostimmen sehr bald Euch zugehen lassen zu können!" Er war aber auch sonst nicht untätig gewesen, hatte Anfang August

an seinen Freund Franz Wüllner, den Kölner Musikgewaltigen, geschrieben: „Ich wollte Dir mitteilen, daß ich den kuriosen Einlall hatte, ein Konzert für Geige und Cello zu schreiben! Joachim und Hausmann möchten es probieren, und Joachim nennt als erste Stadt, die ihm geeignet scheint, Köln. Dir steht doch das Orchester auch lür eine überflüssige Probe immer zur Verlügung? Ich möchte nun nicht gern den beiden Herren zuviel Umstände und Kosten verursachen, und so dachte ich, ob es nicht vielleicht ginge, Joachim und Hausmann oder doch einen von beiden für das erste Gürzenich-Konzert zu engagieren; wir probieren dann mein Stück; gefällt es uns einigermaßen, so kommt es ins Programm — andernfalls spielen die Herren eben was andres."

Freudig grilf Wüllner zu; nachdem er die Einwilligung des Konzertvorstandes erhalten hatte, wurde die Uraullührung des Doppelkonzerts auf den 18. Oktober lestgesetzt.

Seiner Freundin Klara Schumann machte Brahms schon Mitte August von dem Doppelkonzert Mitteilung: „Von mir kann ich Dir recht Drolliges erzählen. Ich habe nämlich den lustigen Einlall gehabt, ein Konzert für Geige und Cello zu schreiben. Wenn es einigermaßen gelungen ist, so könnte es uns wohl Spaß machen. Du kannst Dir wohl vorstellen, was man in dem Fall alles angeben kann — aber stelle es Dir nicht zu sehr vor. Ich habe das hinterher auch gedacht, aber da war's fertig. Ich hätte den Einfall an sich jemandem abtreten sollen, der die Geigen besser kennt als ich. (Joachim hat das Schreiben ja leider aufgegeben.) Es ist doch etwas anderes, für Instrumente schreiben, deren Art und Klang man nur so beiläufig im Kopf hat, die man nur im Geiste hört — oder für ein Instrument schreiben, das man durch und durch kennt; — wie ich das Klavier, wo ich durchaus weiß, was ich schreibe und warum ich so oder so schreibe. Nun, wir wollen's abwarten. Joachim und Hausmann wollen es probieren." Sehr mit Recht bemerkte Klara Schumann in ihrer Antwort vom 25. August: „Ich denke, wer solche Symphonien geschrieben, solche Sonaten für Violine und Violoncell, der kennt die Instrumente bis in ihre leinste Charakteristik, entlockt ihnen ungeahnte Klänge!"

Seinem Verleger Fritz Simrock schrieb Brahms am 23. August: „. . . Dann muß ich Ihnen doch meine letzte Dummheit melden. Das ist nämlich ein Konzert lür Geige und Cello! Namentlich wegen meines Verhältnisses zu Joachim wegen wollte ich immer die Geschichte aufgeben, aber es hall nichts. In künstlerischen Sachen sind wir ja zum Glück immer im freundlichen Zusammenhang geblieben; ich hätte aber nicht gedacht, daß wir je noch einmal persönlich zusammenkommen würden. Eine kurze, ihm alle Freiheit lassende Mitteilung grill er aber so erfreut und begierig aul, daß ich jetzt richtig das Stück mit ihm und Hausmann nächstens am

Klavier zunächst versuchen werde . . . Wüllner rechnet für den 18. Oktober auf das Konzert. Ich möchte Ihnen (wie ich denke, in den ersten Tagen September) die Quartettstimmen schicken und Sie bitten, sie auf meine Kosten und Gefahr stechen zu lassen — bis ich einen für solche Bissen geeigneten Verleger gefunden habe! Falls davon überhaupt die Rede sein wird! Das ist wohl rasch geschehen? (Das Stechen und Drucken der fünf Stimmen) in beiläufig 14 Tagen? Denn im September sind Joachim und Hausmann noch frei, und könnte vielleicht eine Orchesterprobe . . . sein."

Seiner Freundin Elisabet v. Herzogenberg hatte Brahms schon am 20. Juli eine Andeutung über das Konzert in folgender launiger Weise gemacht: „Von dem mitunterzeichneten Musiker kann ich nichts Gescheites melden. Jetzt schreibt er allerdings eine Geschichte auf, die noch nicht in seinem Katalog vorkommt — in dem anderer Leute freilich auch nicht! Nun raten Sie, was das für eine Dummheit ist!?" Frau v. Herzogenberg hat sich aber, da sie gerade große Sorge um ihren kranken Mann hatte, aufs Raten nicht verlegt, sogar in ihrer Anwort diese Stelle des Brahmsschen Briefs gar nicht berücksichtigt. Bei der Leipziger Erstaufführung zu Neujahr 1888 konnte sie leider nicht zugegen sein; sie hatte aber damals schon die Partitur in Händen; am 30. Dezember 1887 schrieb sie an Brahms: „Hört' ich nur wenigstens die morgige Probe, dann hätte ich doch ein Gesamtbild von dem Konzert, das ich bis jetzt nur in Brocken ahne mit Ausnahme des leicht zu übersetzenden, gar lieben Andantes; die andern Sätze zu studieren, konnt' ich mir die Zeit nicht nehmen".

Doch wir haben damit schon vorgegriffen. Die schon erwähnten Proben mit Joachim und Hausmann veranstaltete Brahms am 21. und 22. September 1887 in Baden-Baden bei Klara Schumann; mit dem Kurorchester wurde das Werk dann am 23. geprobt. Frau Schumann schrieb in ihr Tagebuch am 20.: „Vormittags kam Brahms. Joachim aber ließ ihn im Stich, kommt erst morgen. Brahms spielte sein Konzert mit Hausmann allein ein paarmal durch, aber es war mir unmöglich, einen Begriff zu bekommen, da Johannes so unrein spielte, daß ich nur ein furchtbares Chaos empfand bis auf wenige melodische Stellen . . . 21. September. Fahrt mit Joachim, Brahms und Hausmann nach der Fischzucht . . . Abends wurde das Konzert probiert und nun wurde es mir bei weitem klarer und erwärmte mich ganz und gar; es ist ein ganz durch und durch originelles Werk . . . Es ist dies Konzert gewissermaßen ein Versöhnungswerk — Joachim und Brahms haben sich seit Jahren zum ersten Male wieder gesprochen . . . Den 23. September wurde das Konzert mit Orchester im Kursaal probiert. Das war eine unverhoffte Freude und ein großer Genuß; es ist doch eine ganz andere Sache noch mit Orchester. Es ist ein frisches Werk

voller interessanter Motive und Durcharbeitung. Am liebsten ist mir der erste Satz, dann der letzte, das Adagio schön klingend wohl, aber nicht so recht zu Herzen gehend [sic!] interessant aber wie die anderen Sätze durch die schöne Instrumentation. Einige störende Stellen fehlen nicht; das muß man eben mit in den Kauf nehmen. Er könnte sie leicht ändern, aber das wird er wohl nicht; es ist manchmal, als ob es ihm Vergnügen mache, dem Hörer es nicht zu wohl werden zu lassen."

Die Kölner Uraufführung, der bald andere folgten, ist schon erwähnt. Am 16. Dezember schrieb Brahms an seinen Verleger: „Zum Pfingstfest in Aachen habe ich mein Doppelkonzert versprochen. Sie wissen, daß es Henschel für den 16. und 21. Februar zugesagt ist. Falls ich es nun drucken lassen möchte, sollte, wollte — könnte das zwischen London und Aachen geschehen? Übrigens ist das eine unnütze Frage, da ich die Partitur doppelt habe — eigentlich plagt mich auch nur die, ob ich möchte, sollte, wollte." Erst am 16. Februar 1888 erhielt Simrock den Klavierauszug mit den Solostimmen. Brahms schrieb dabei: „Das Herausgeben dürfen Sie nicht übereilen, da durch die verschiedenen Aufführungen viel Konfusion entstanden sein wird." Weitere Mitteilungen über die Drucklegung enthält sein Schreiben vom 24. Februar. Darin steht auch: „Was Sie mir Honorar gönnen, weiß ich nicht und wie viel weniger als in ähnlichen Fällen. Ich warne genug, daß Sie sich nicht ruinieren! Bieten Sie mal recht wenig, Herausgegeben wird doch nicht eher, als Sie alles beisammen haben. So kann ja Klavierauszug und Soli einstweilen gestochen werden — verglichen mit der Partitur muß aber hernach werden! Hoffentlich ist alles hübsch in Ordnung, und kommt nur durch Sie einig Konfusion hinein." Am 9. März schrieb Brahms: „Ich schicke hier die Probeblätter zurück. Sie wollten mir erst nicht gefallen, aber das liegt wohl an den Noten, und namentlich weiß ich nichts anderes vorzuschlagen, und ist es wohl so am besten." Im Juni waren außer dem Klavierauszug mit Solostimmen auch schon die Partitur und die Orchesterstimmen gedruckt.

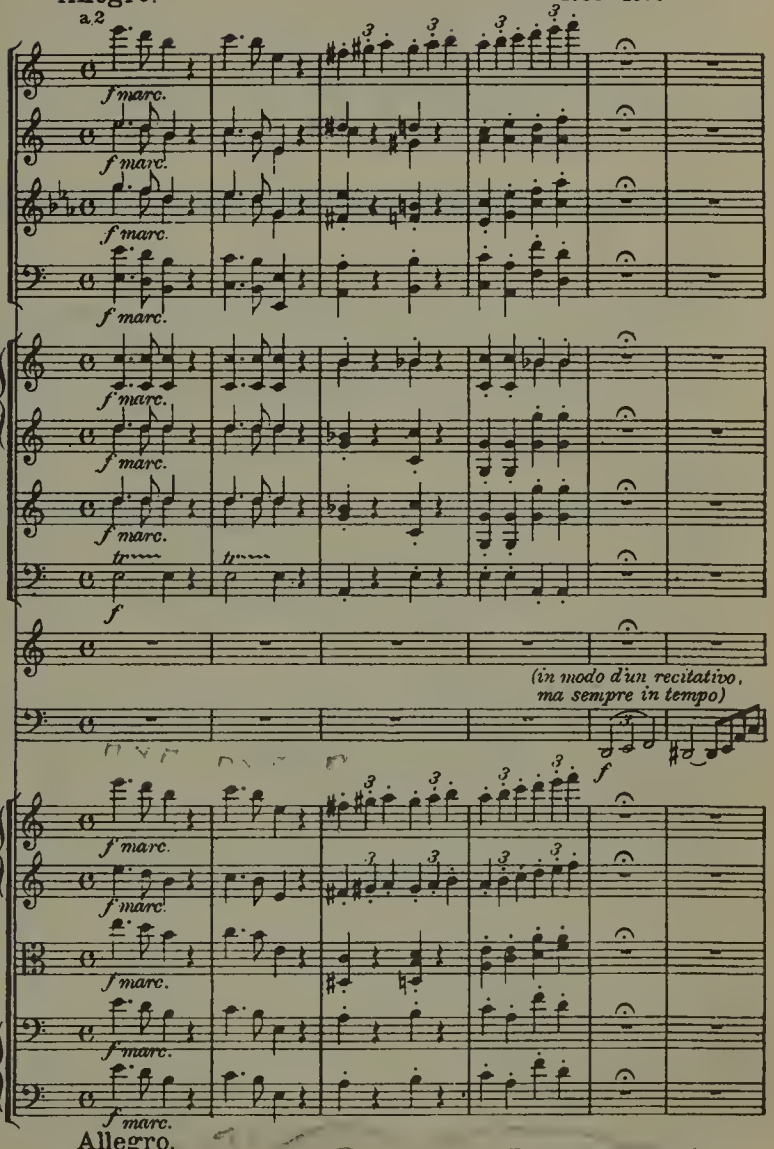
Die kleine Partitur des Verlages Eulenburg, die jetzt mit diesen einleitenden Bemerkungen neu gedruckt worden ist, ist seit 1920 im Handel.

Berlin

Wilh. Altmann.

Concerto

Johannes Brahms, Op. 102
1833 - 1897



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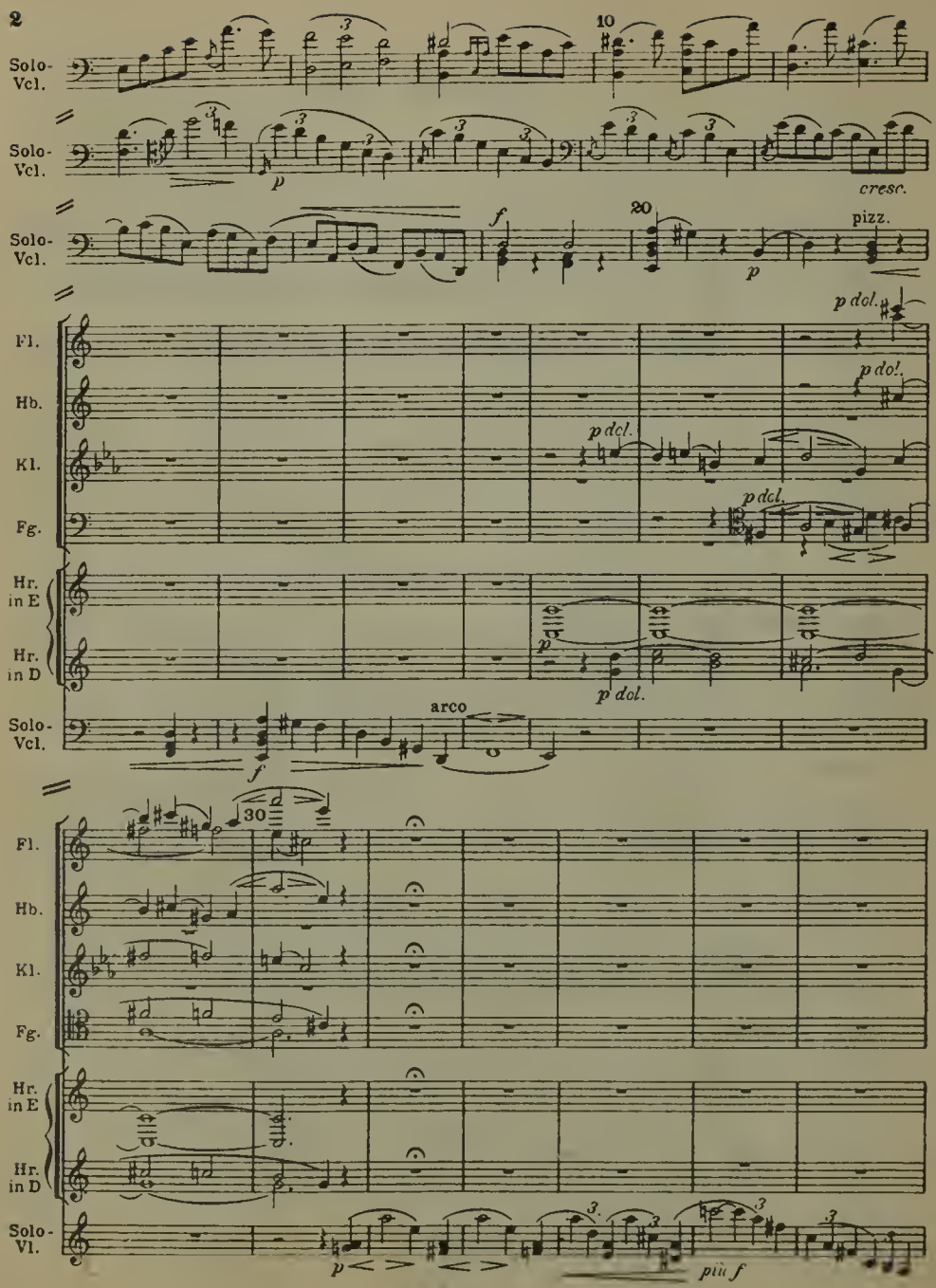
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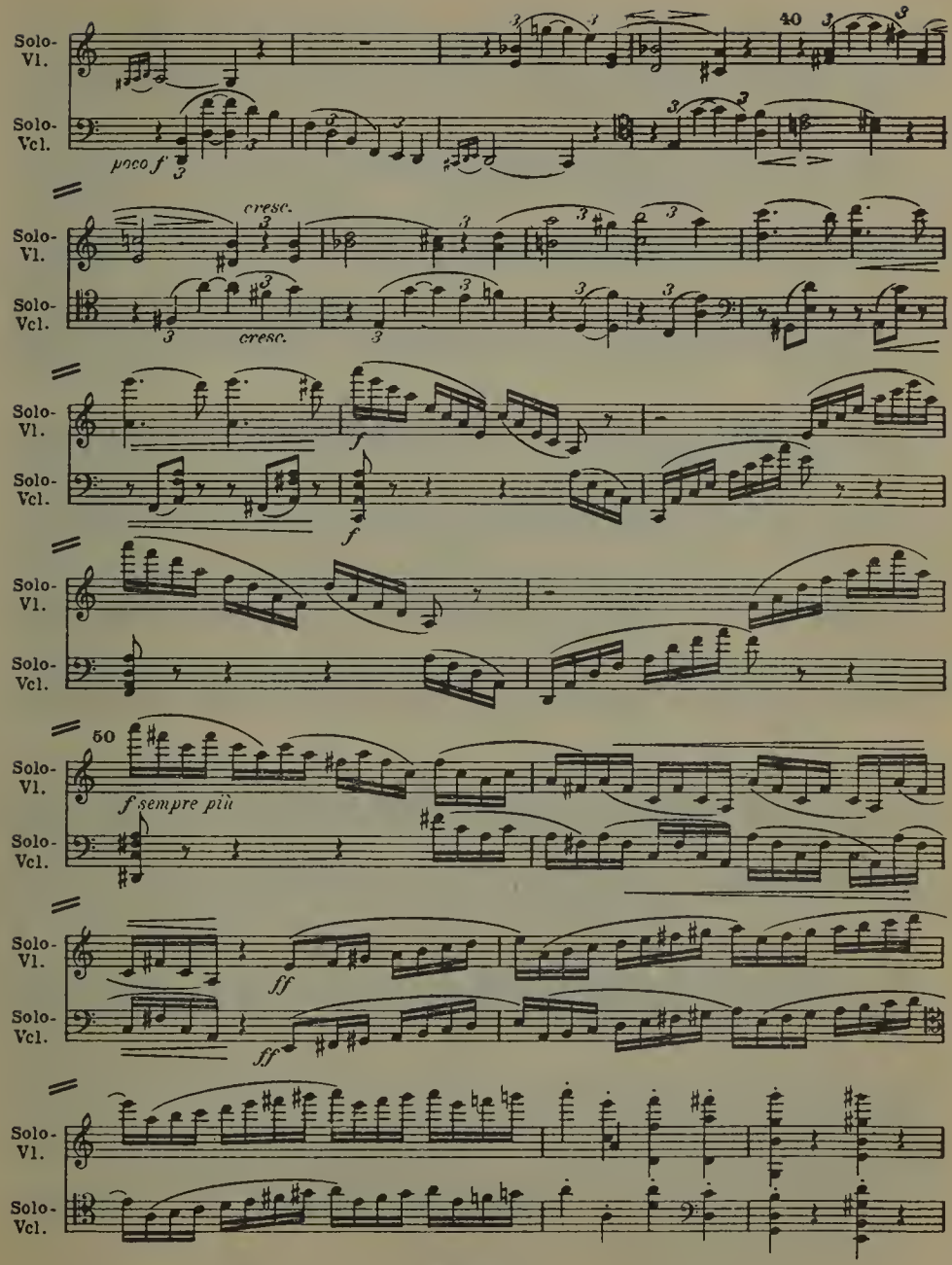
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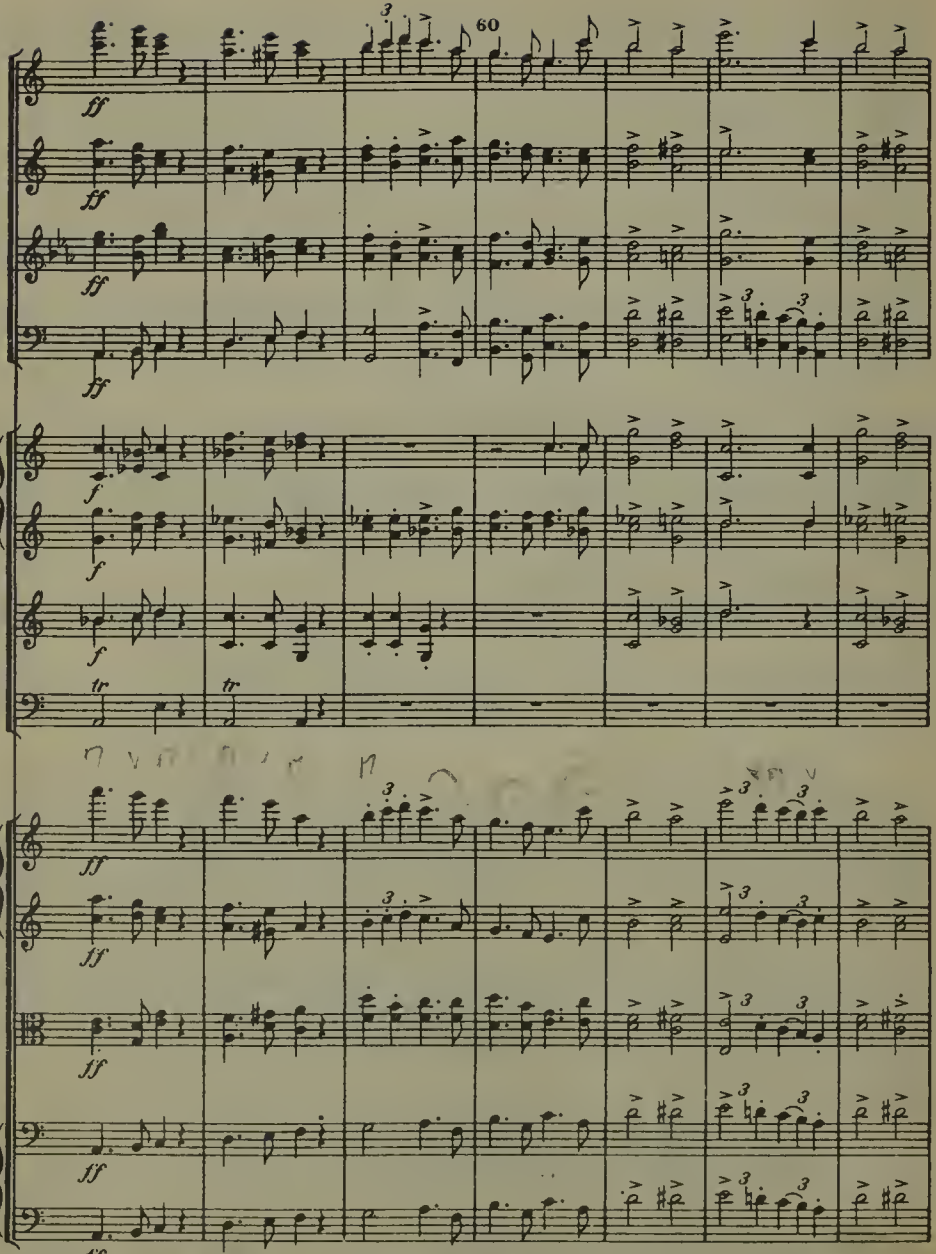
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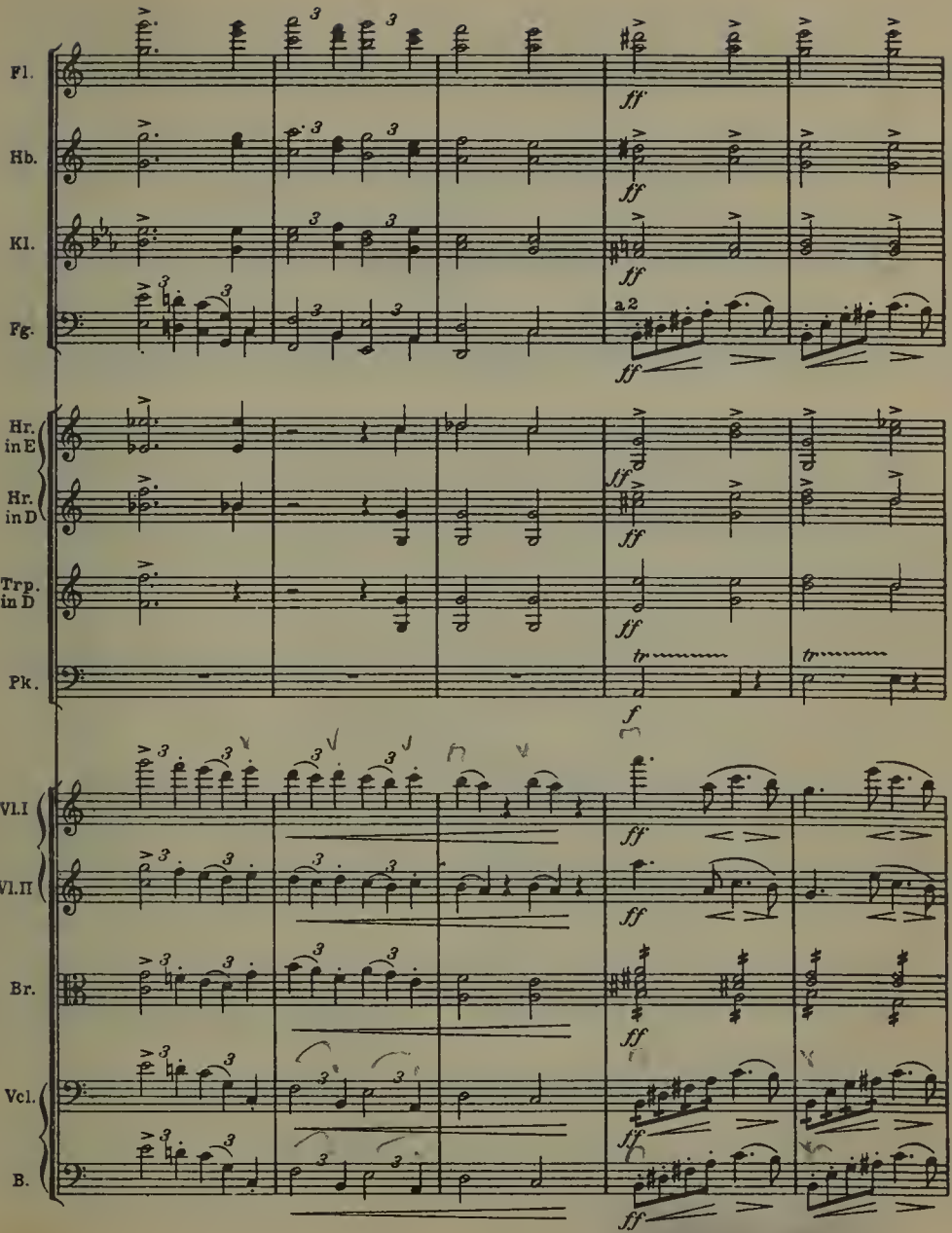
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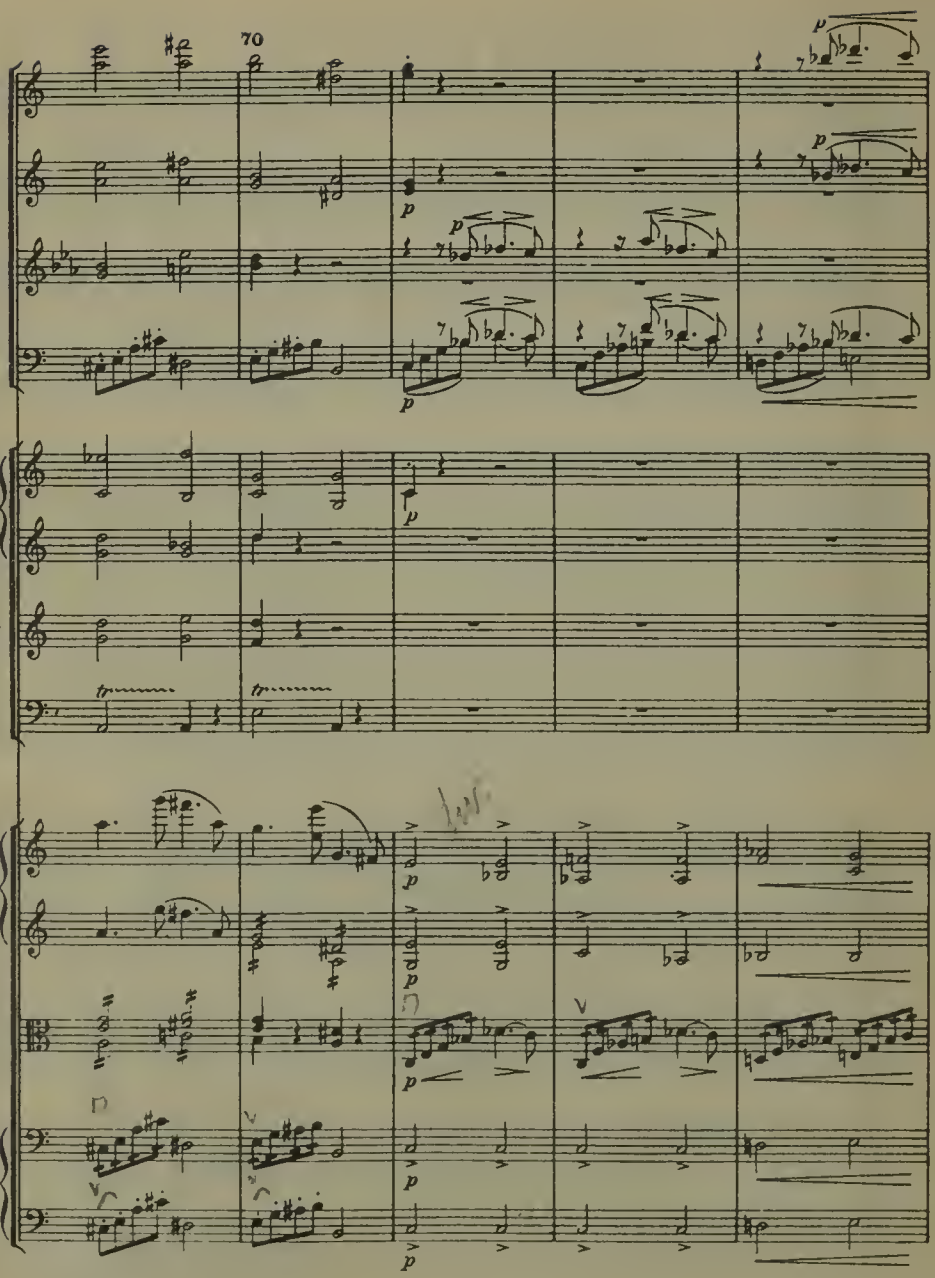
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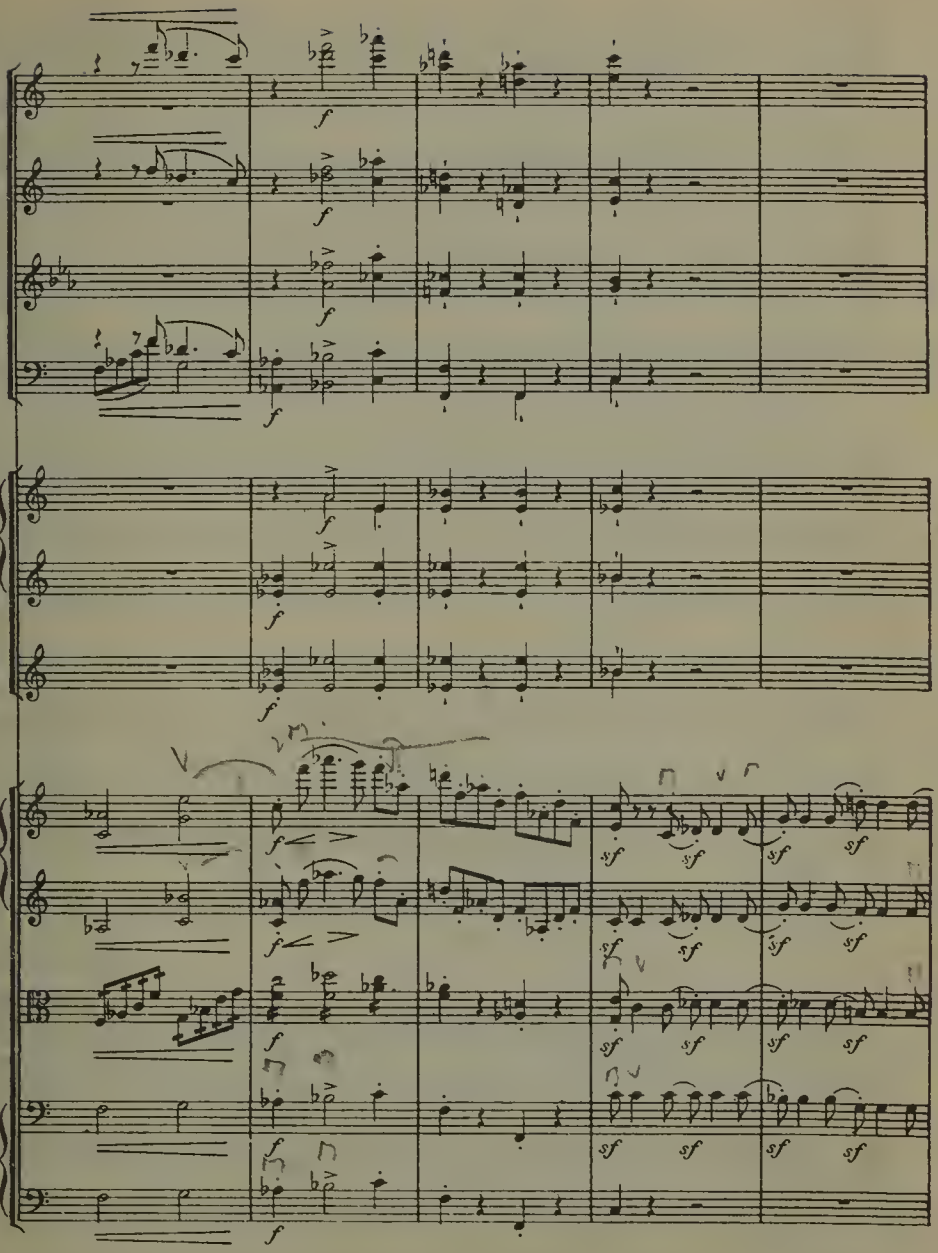
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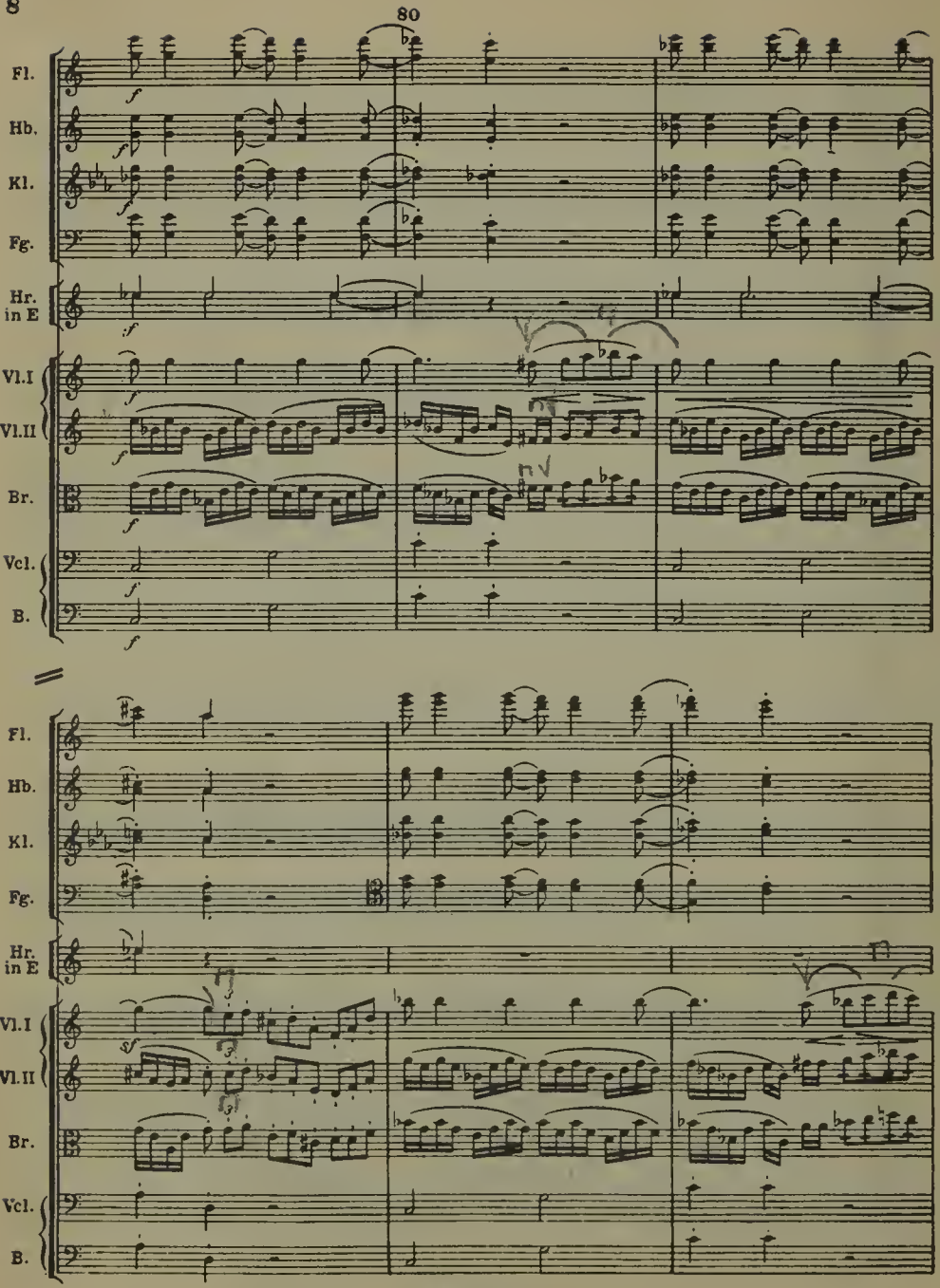
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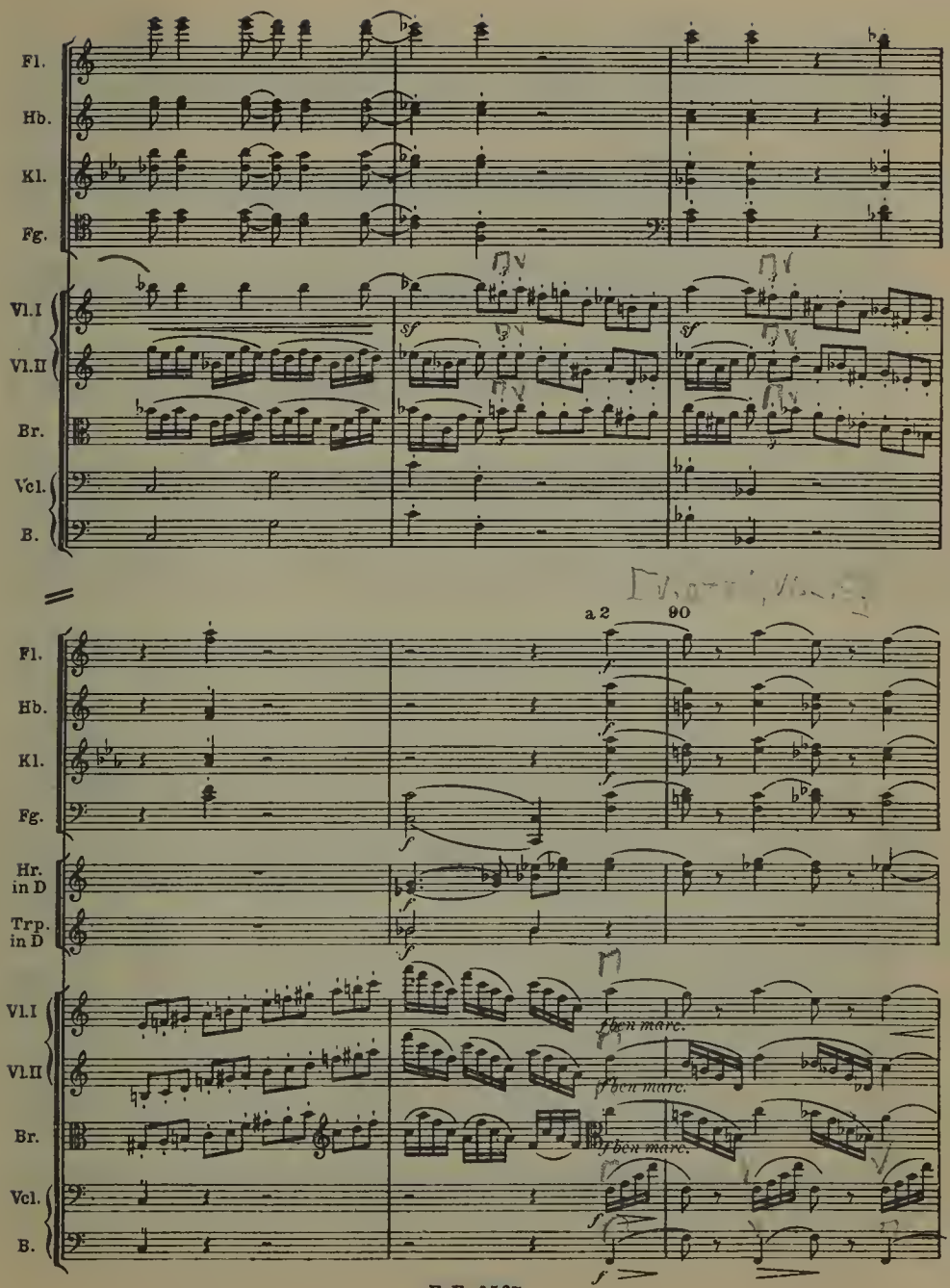
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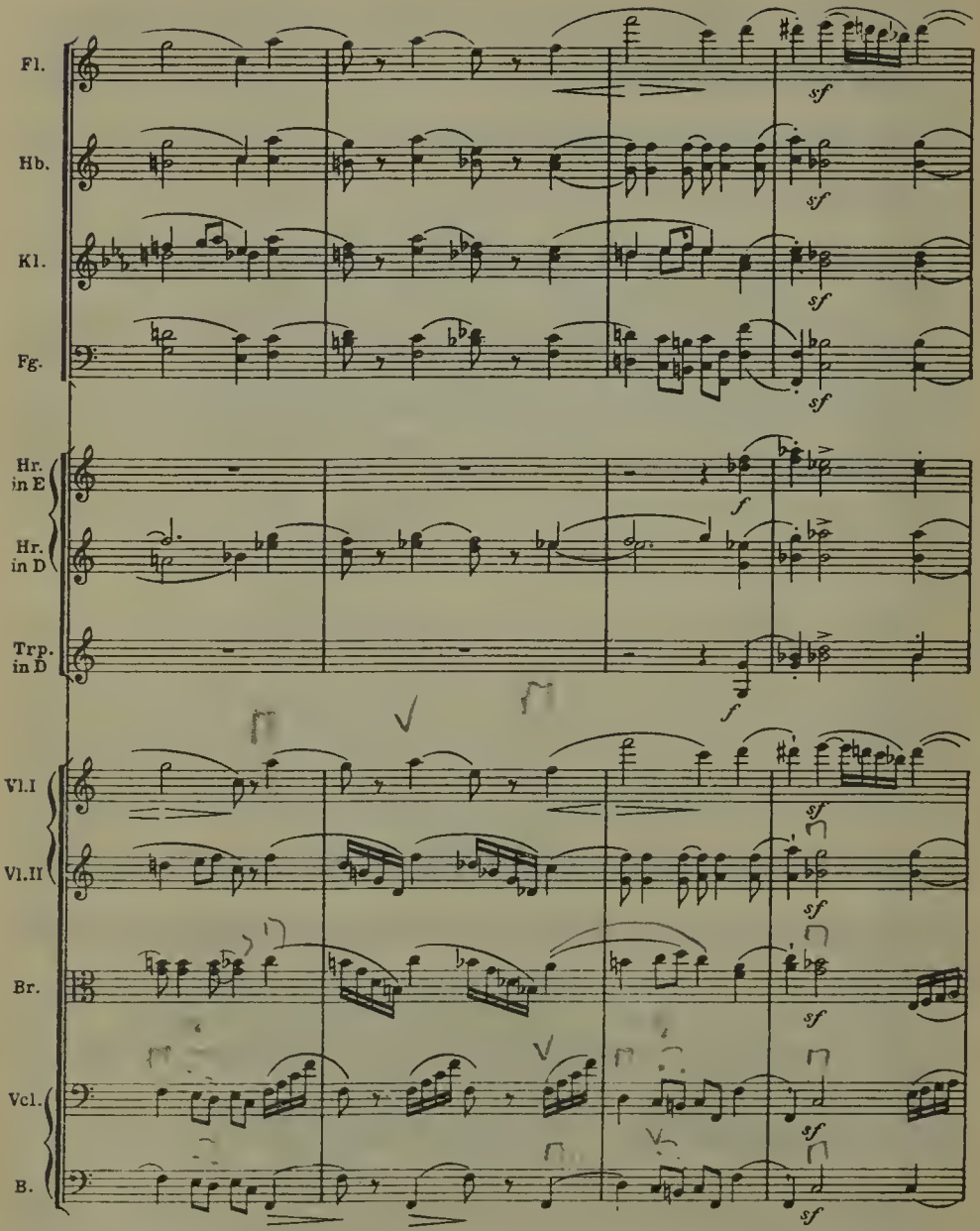
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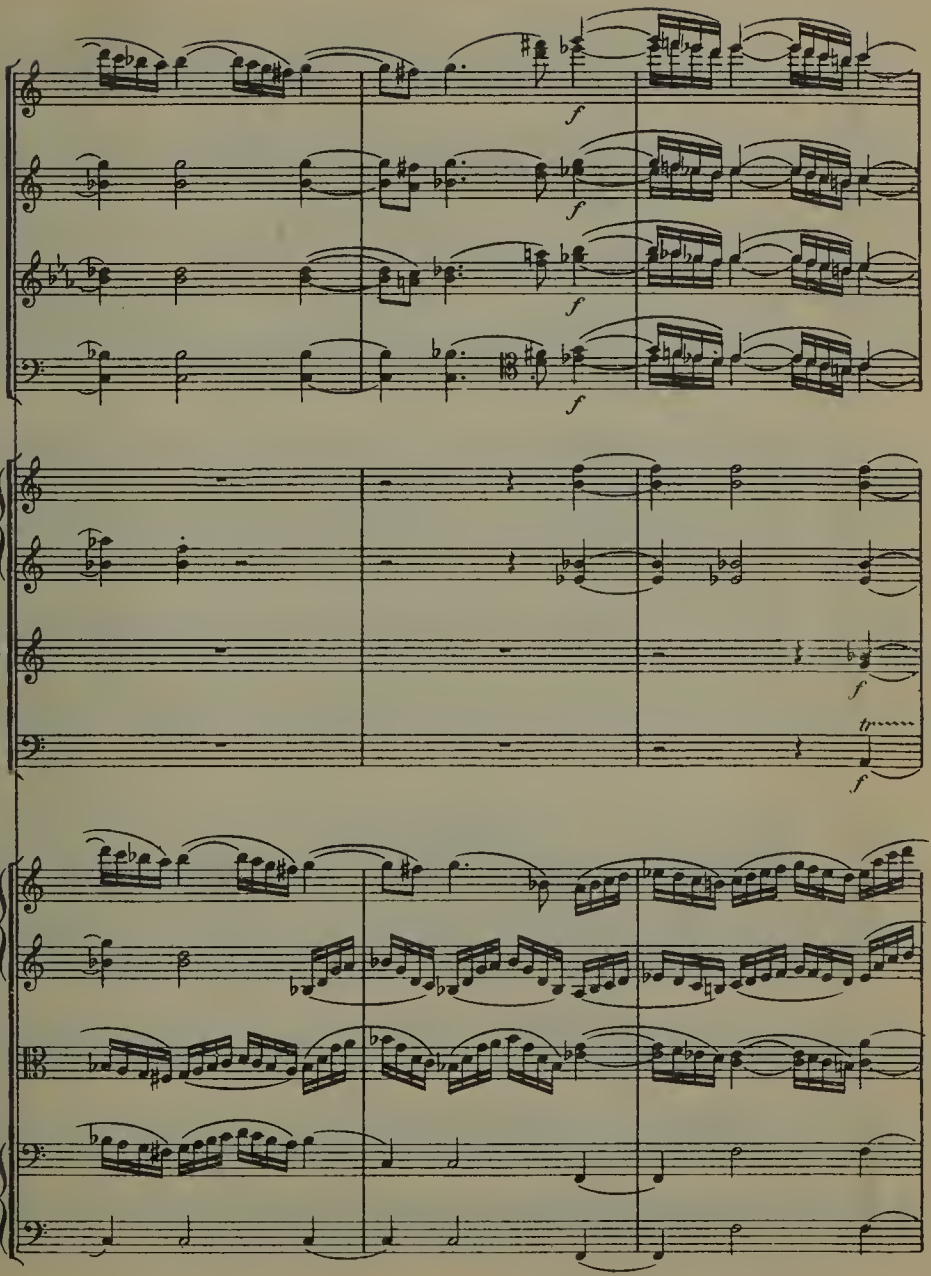
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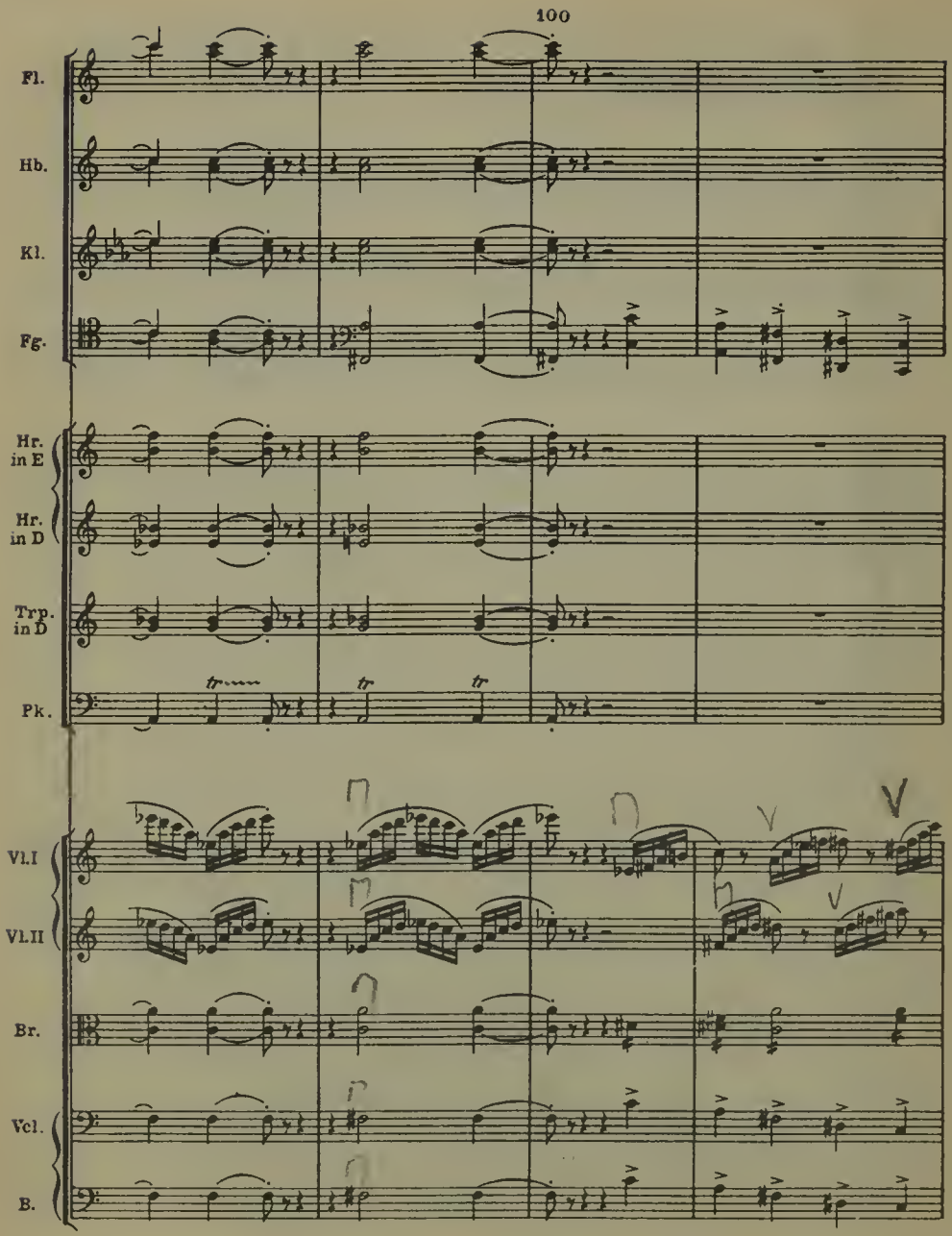
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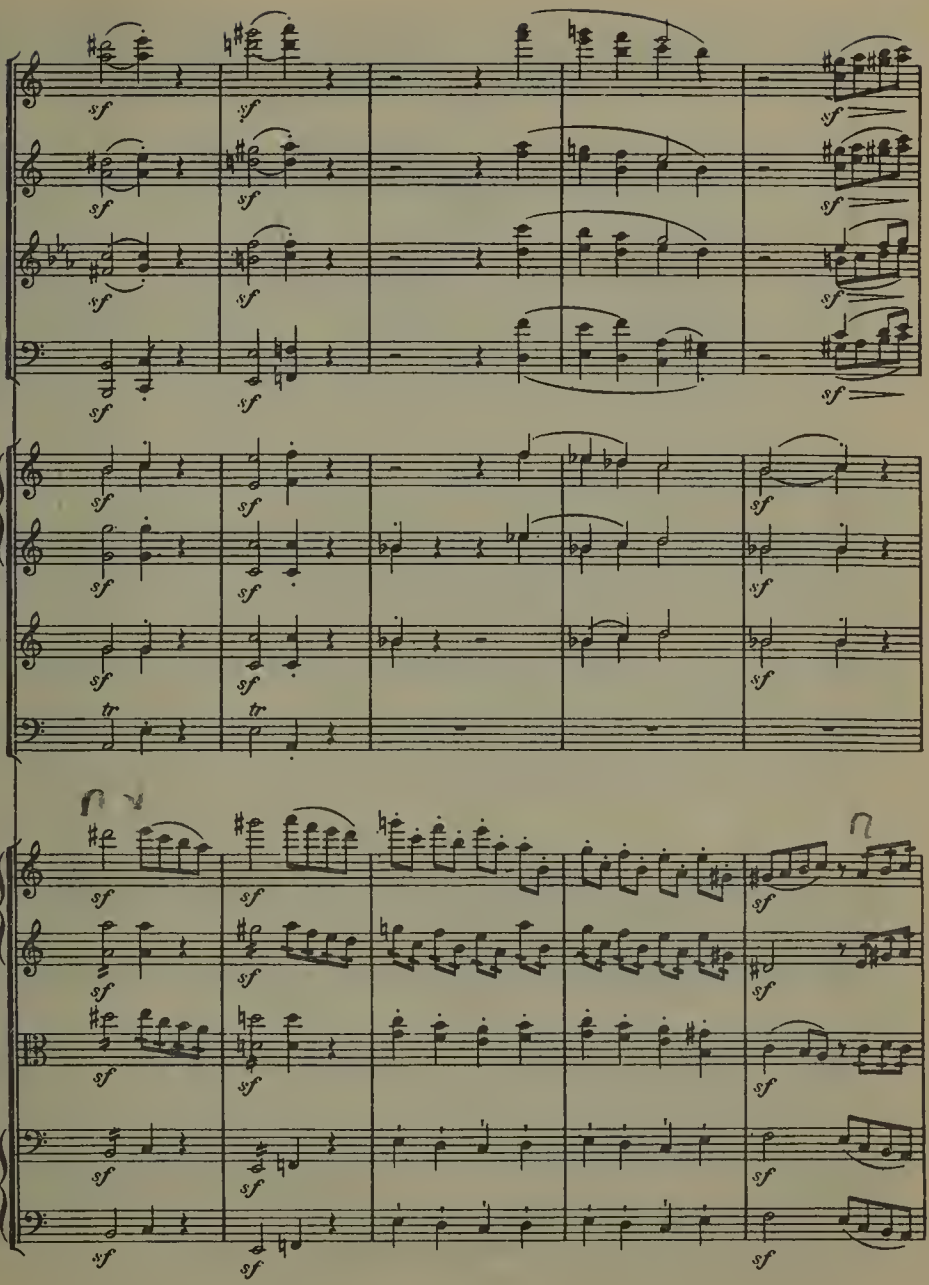
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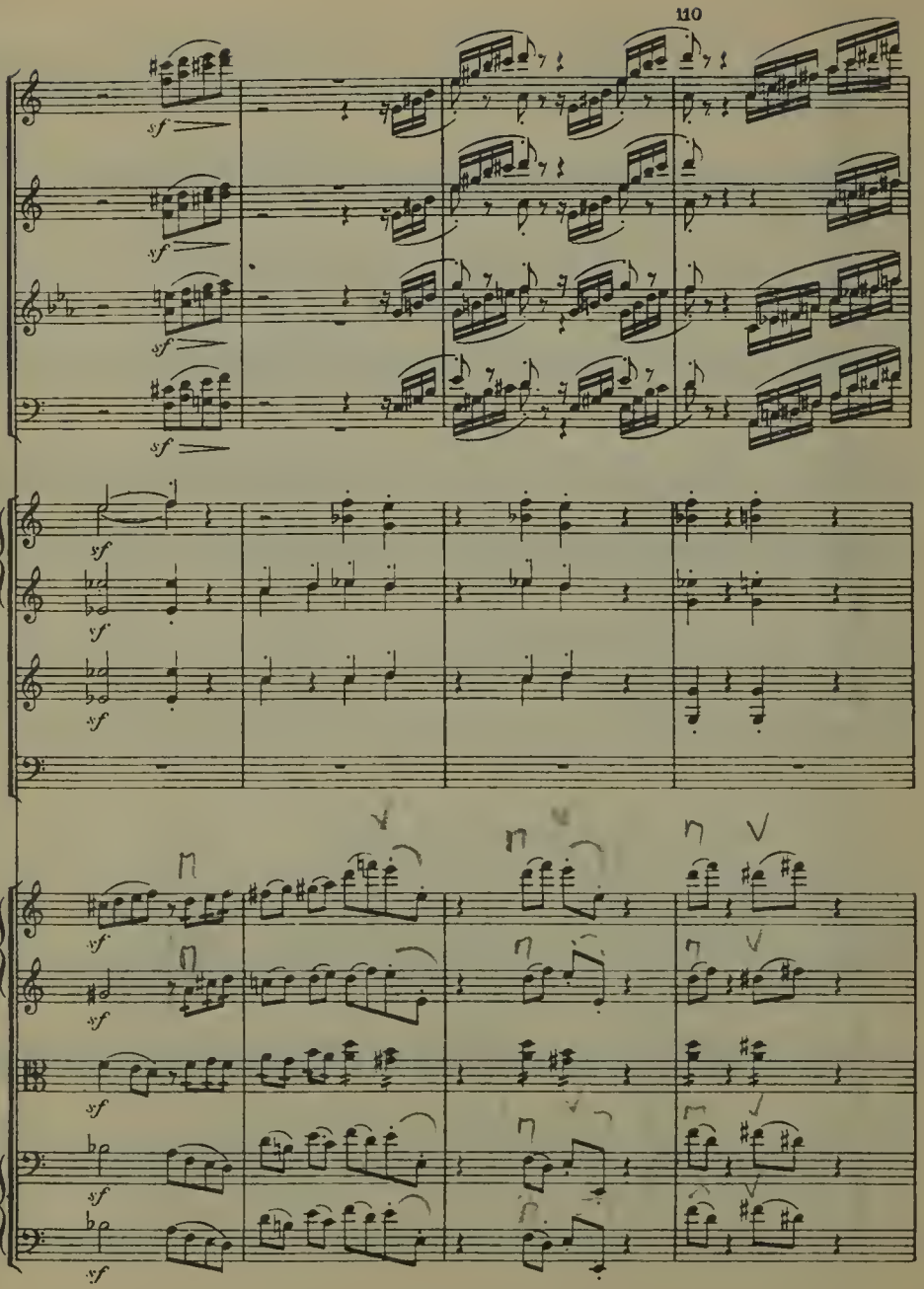
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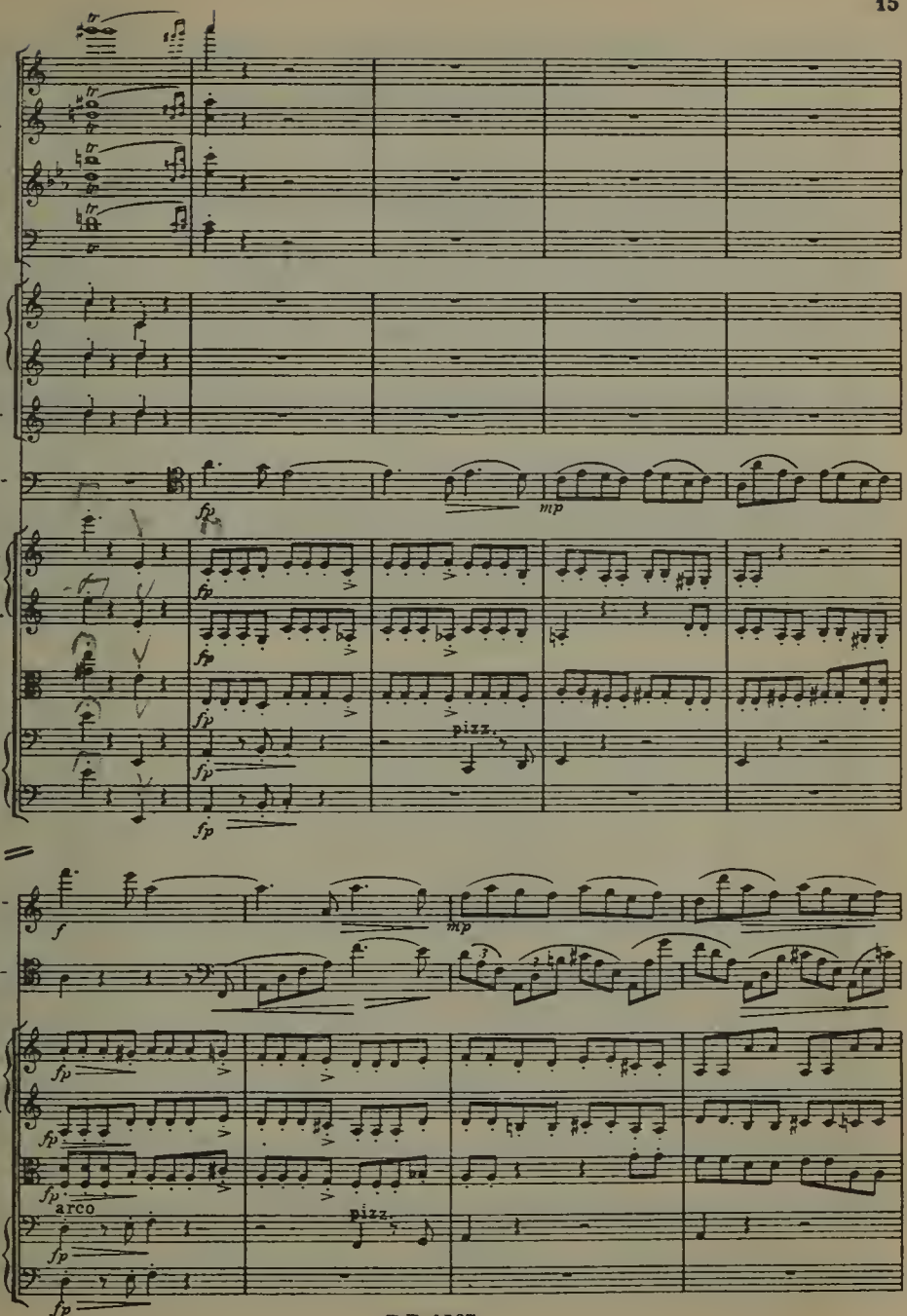
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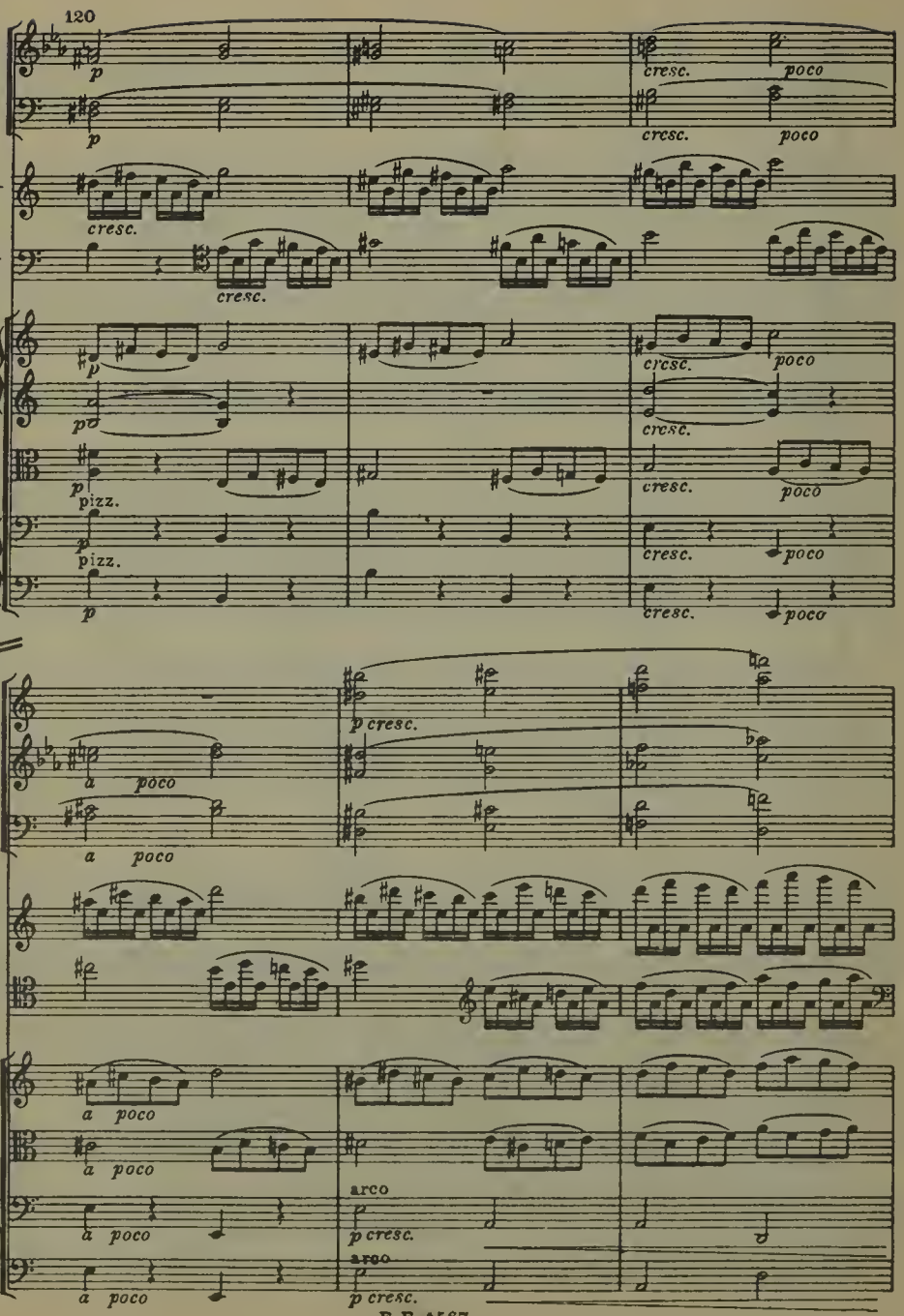
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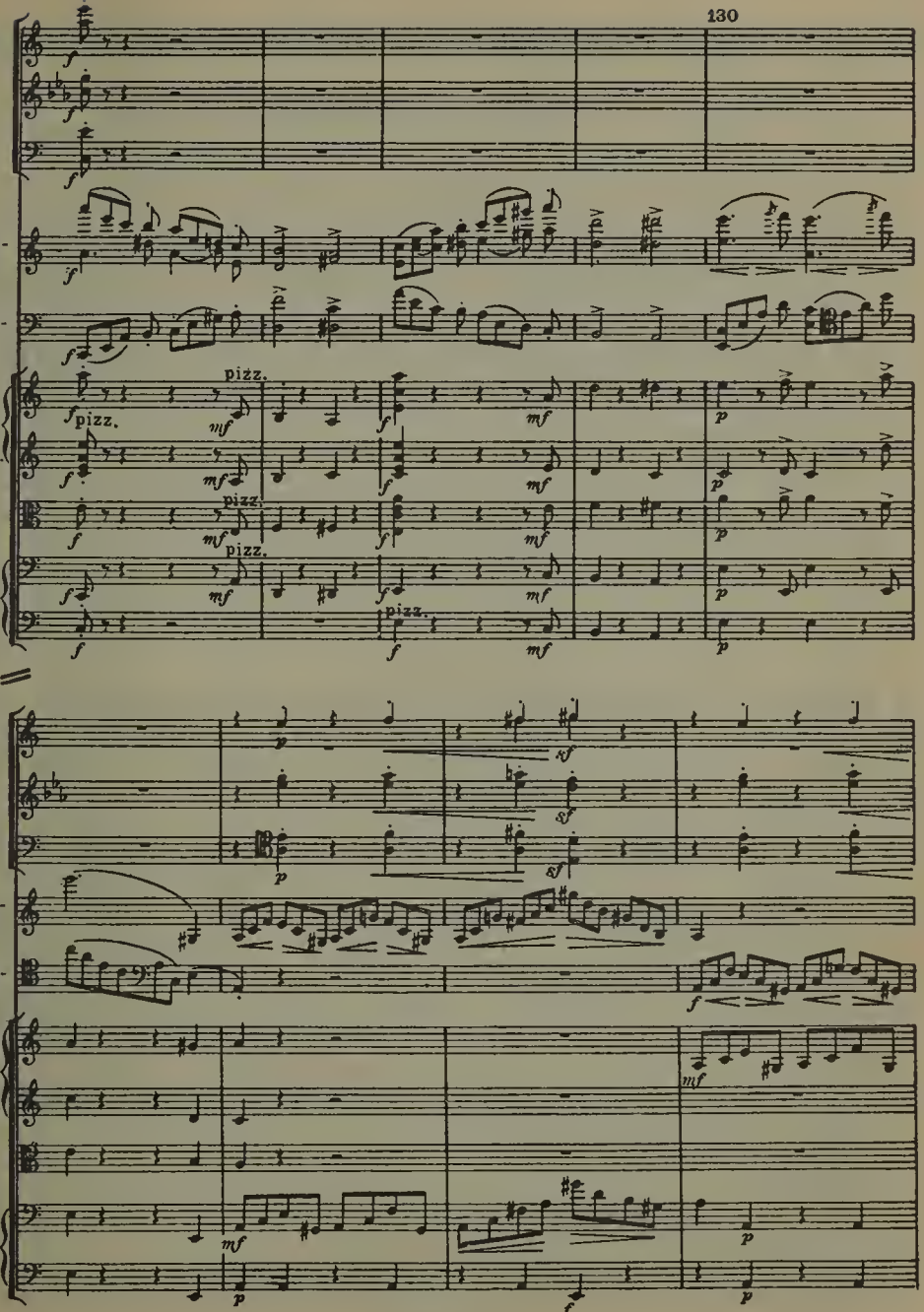
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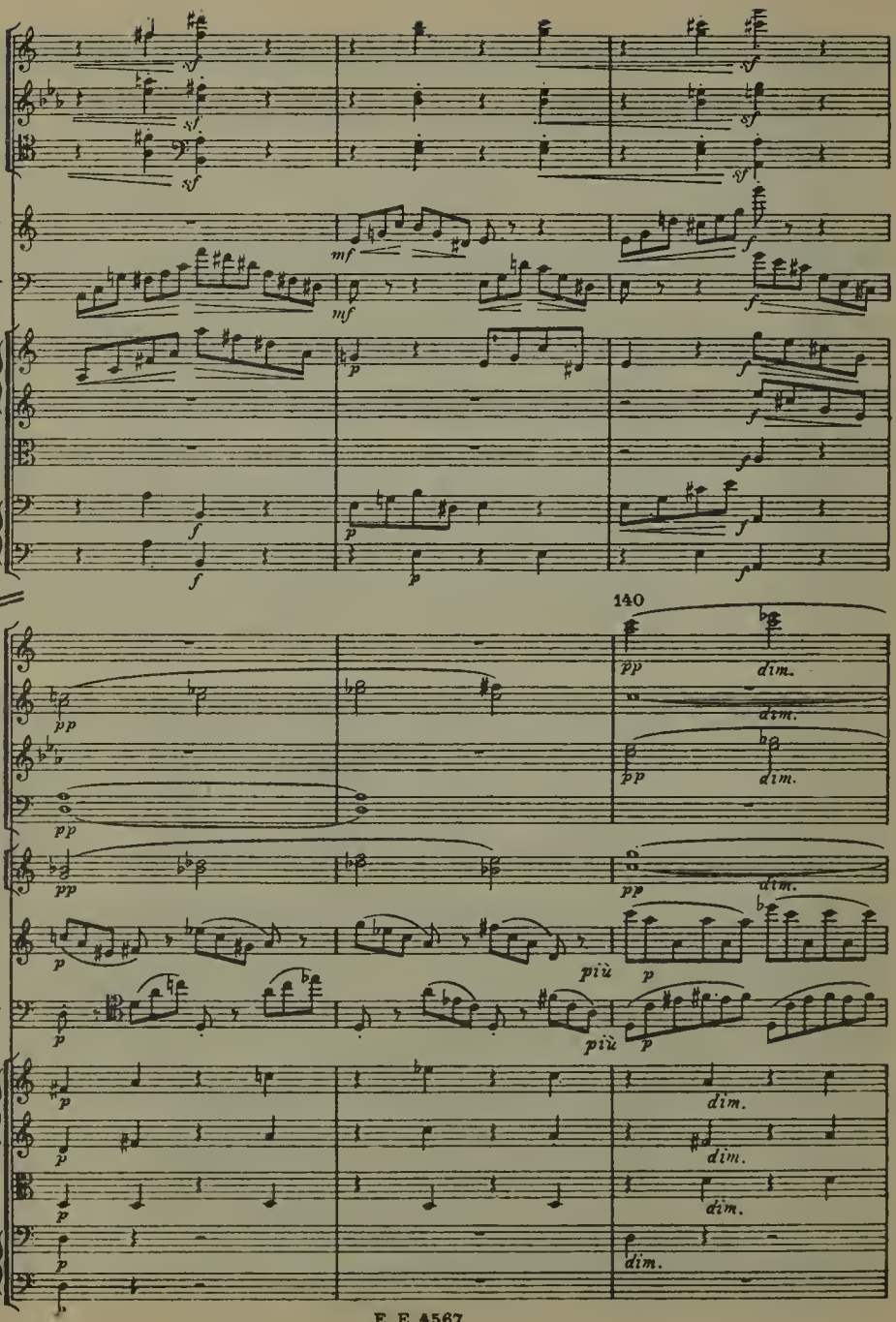
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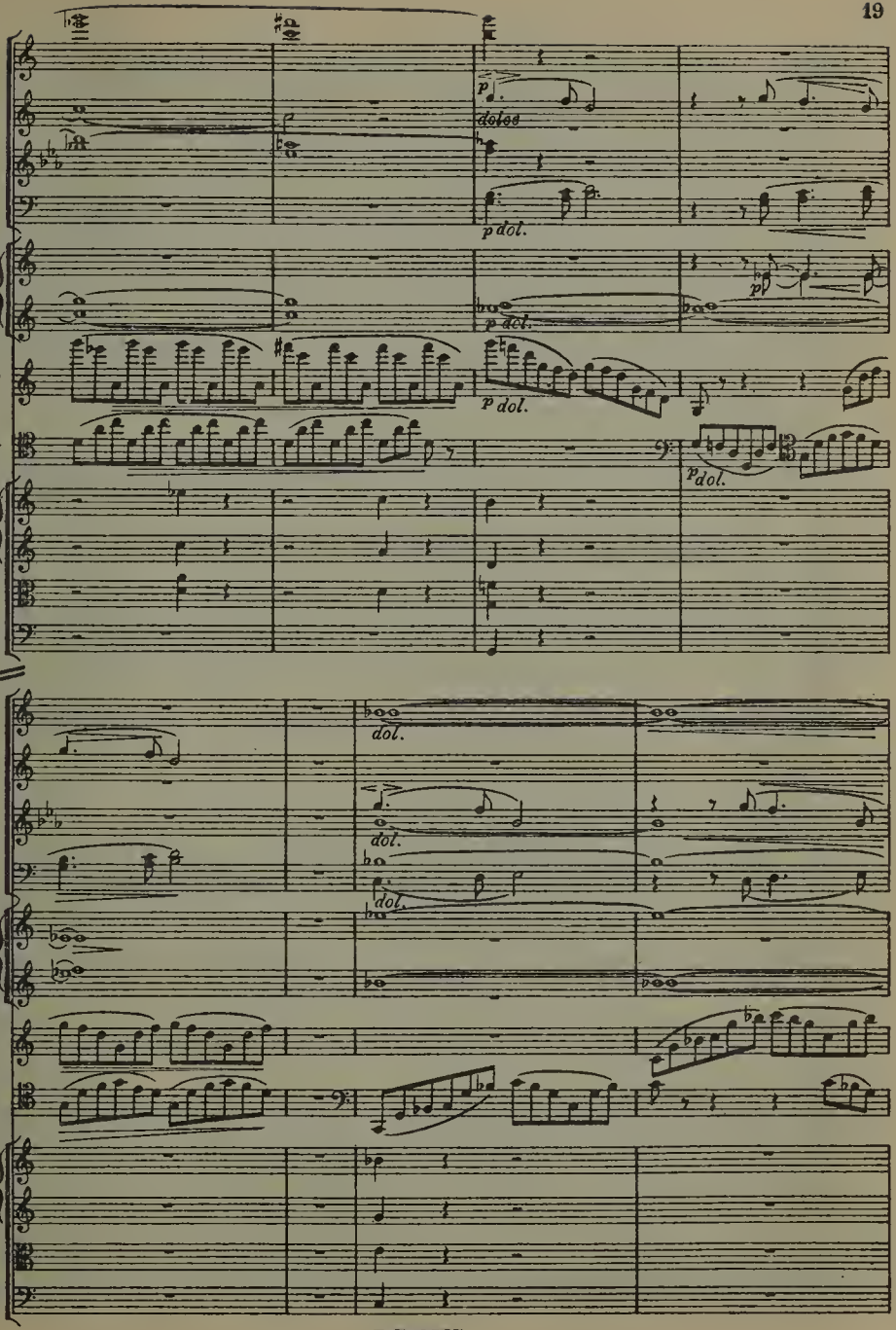
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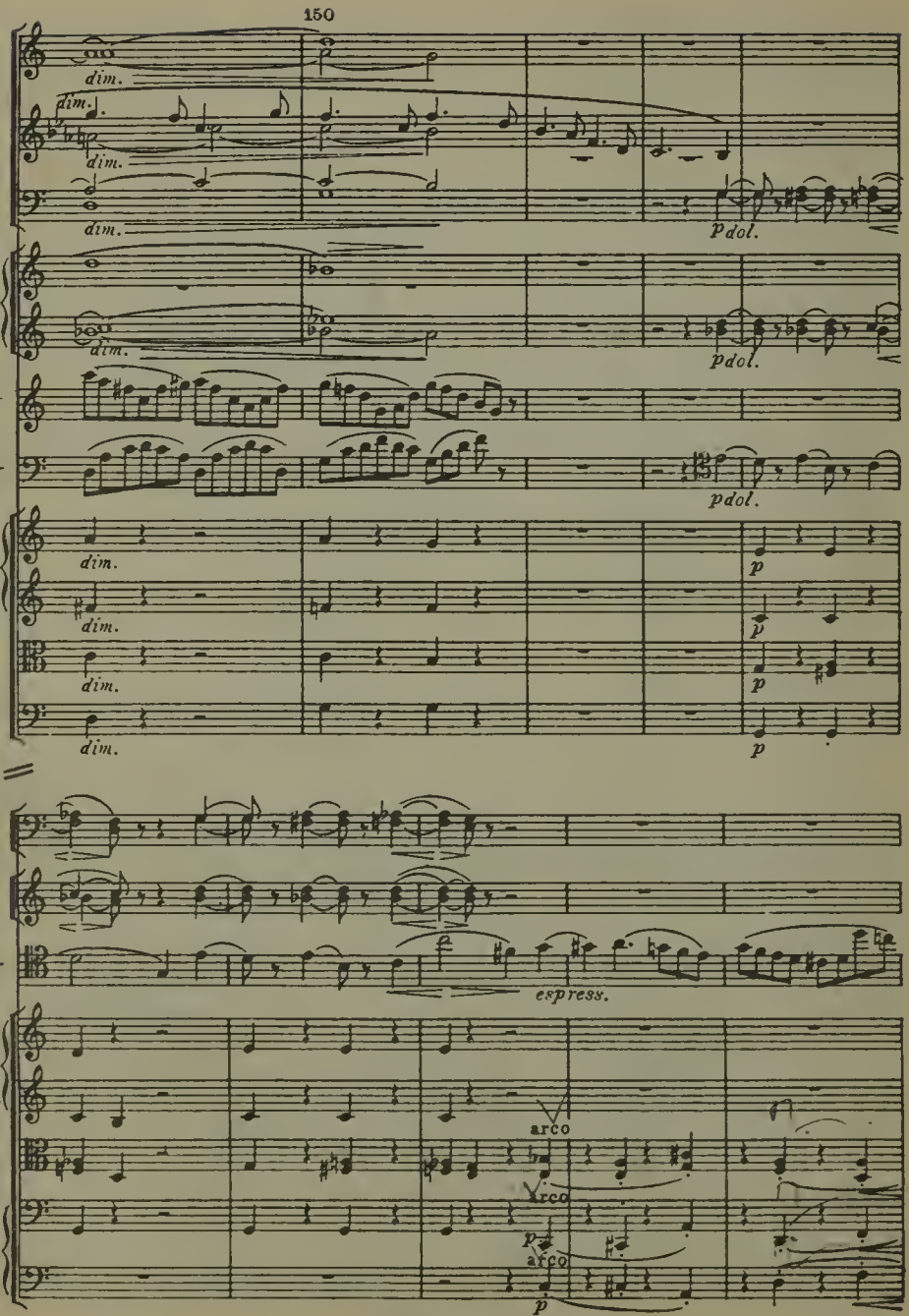
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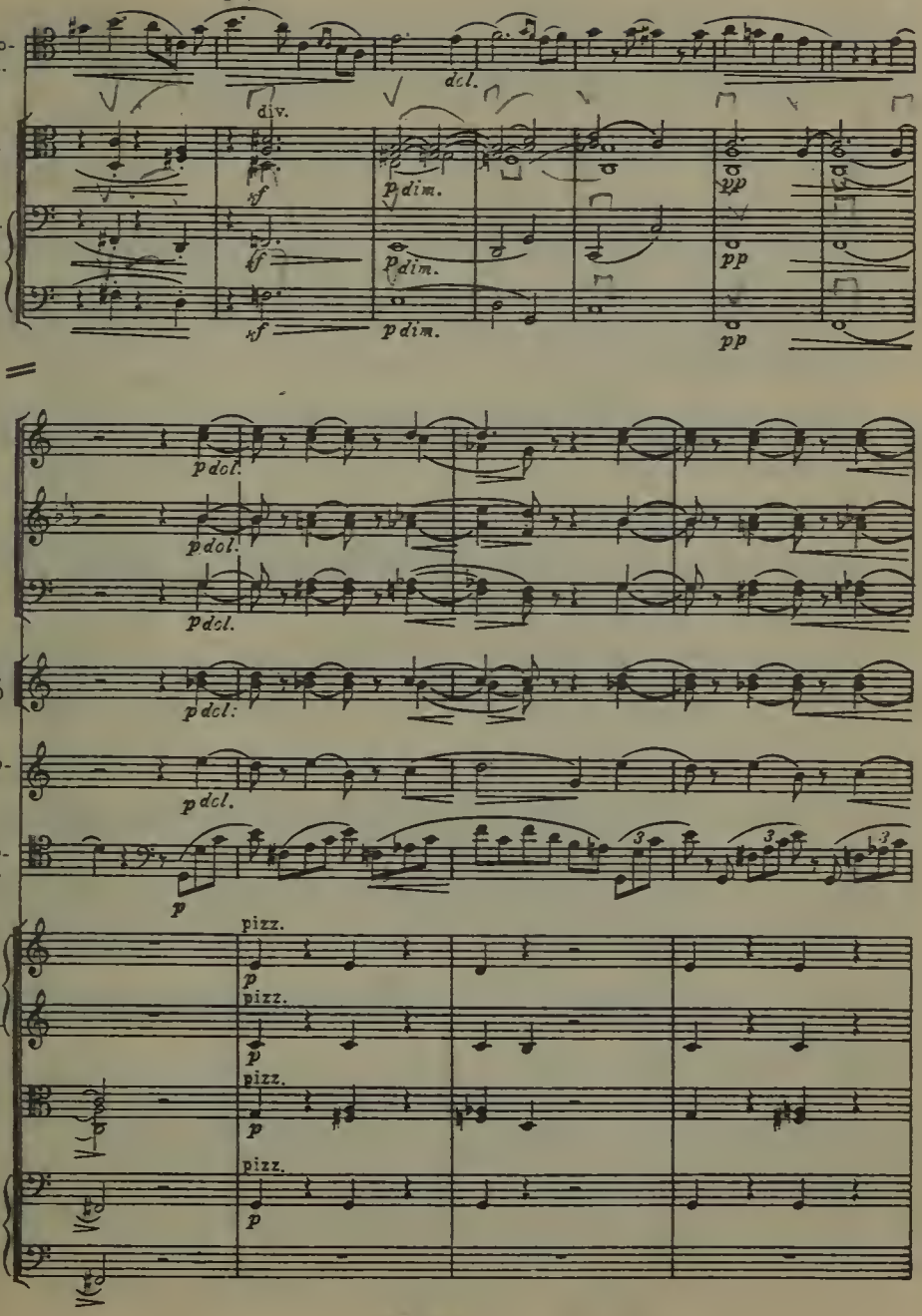
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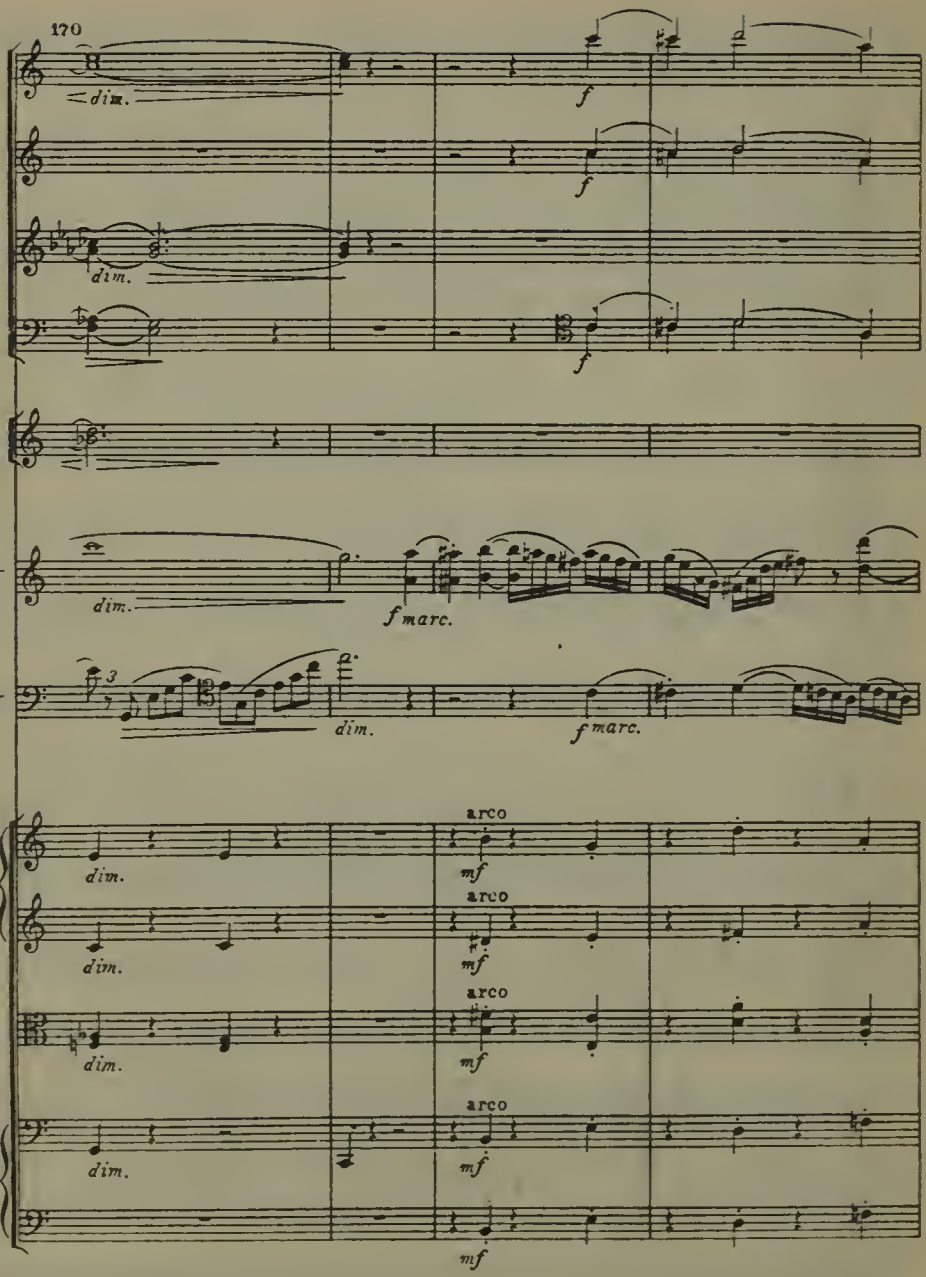
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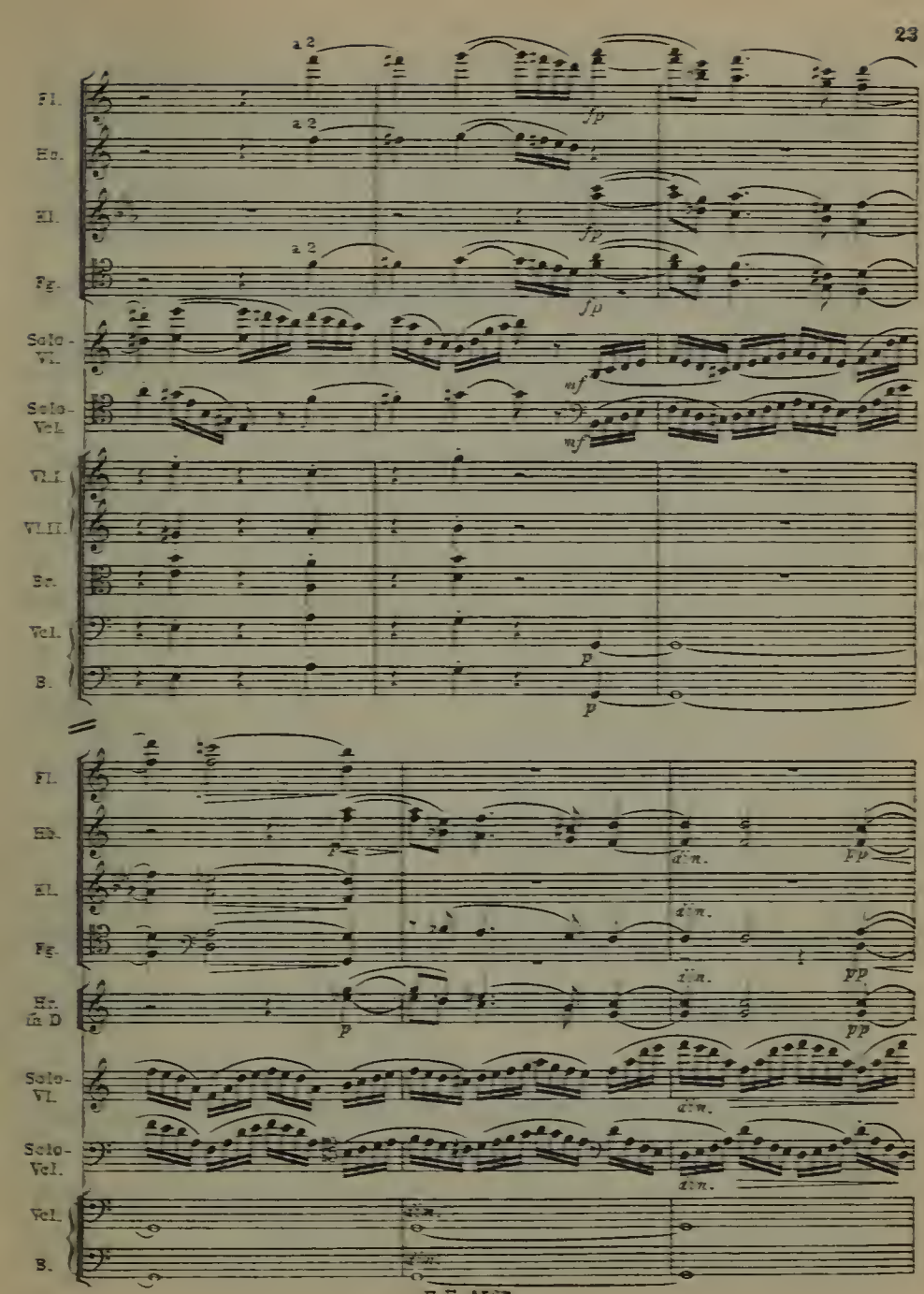
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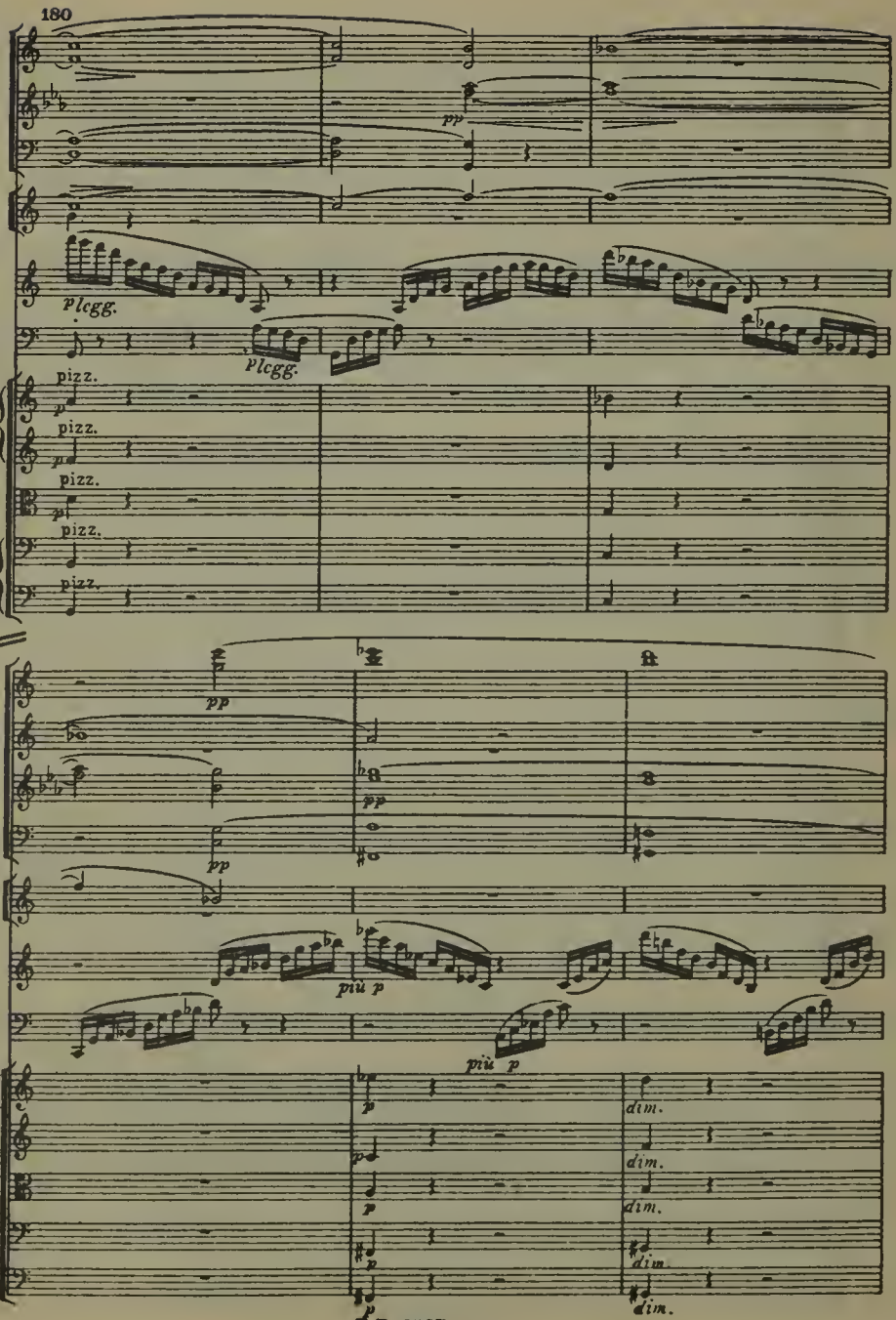
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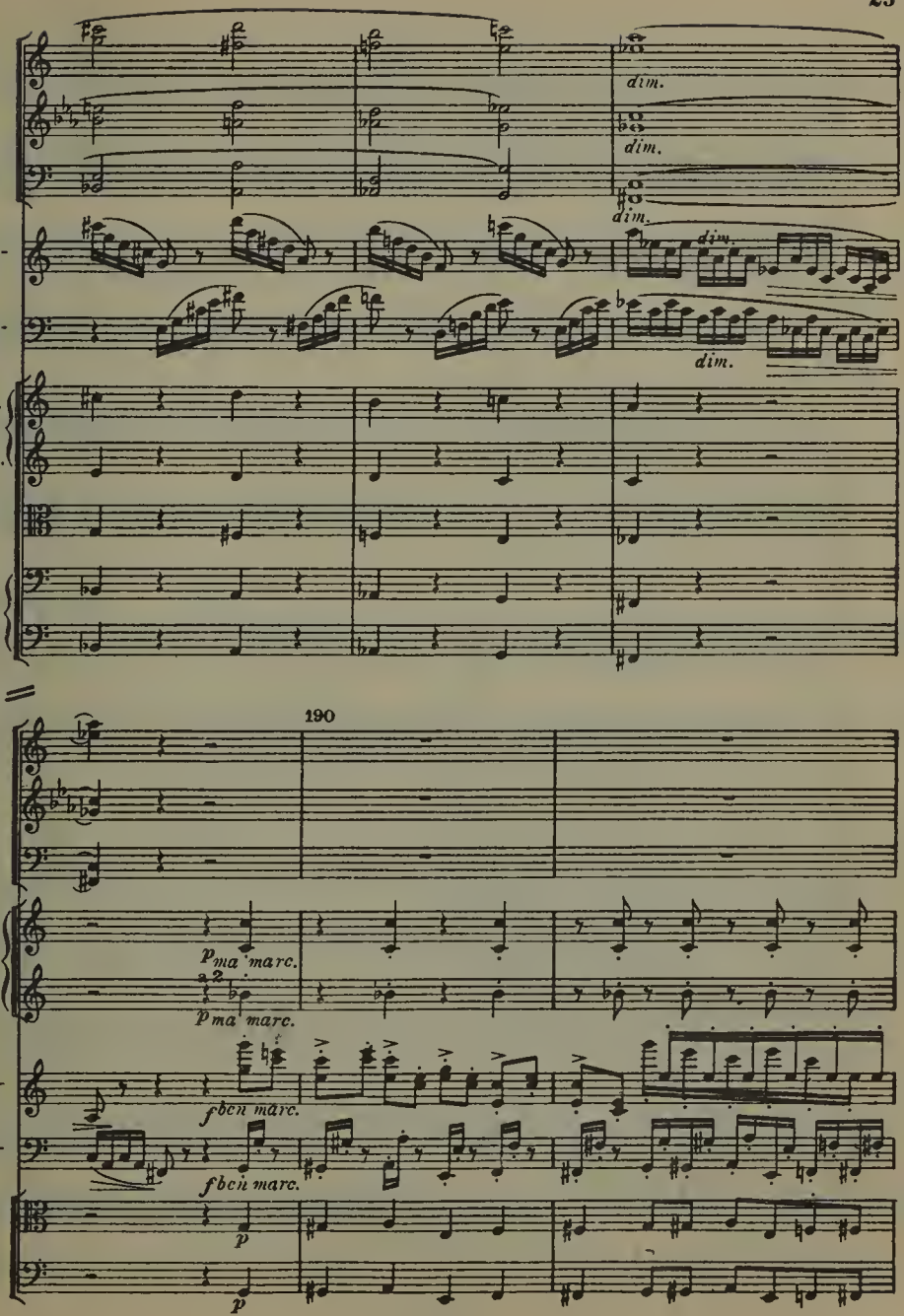
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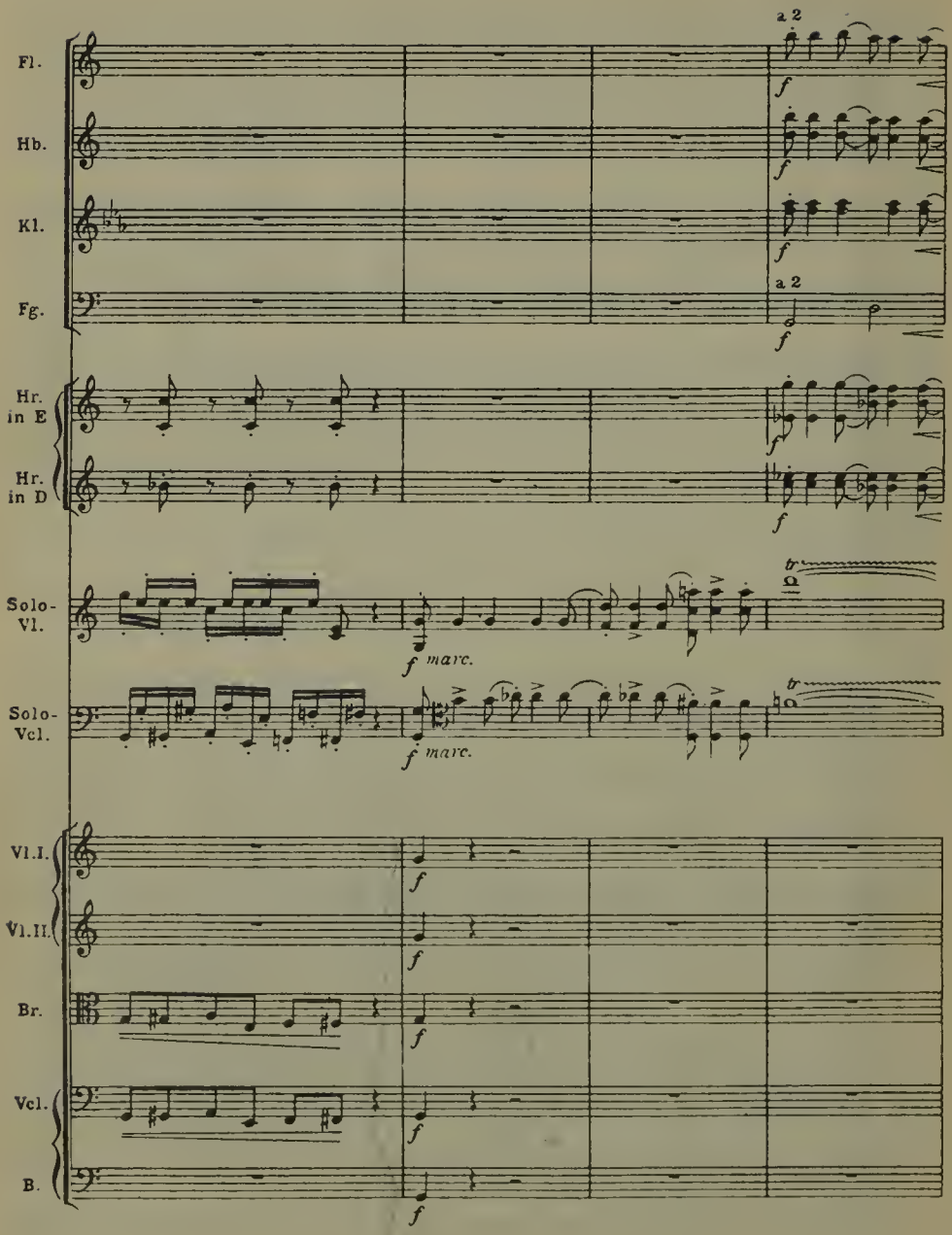
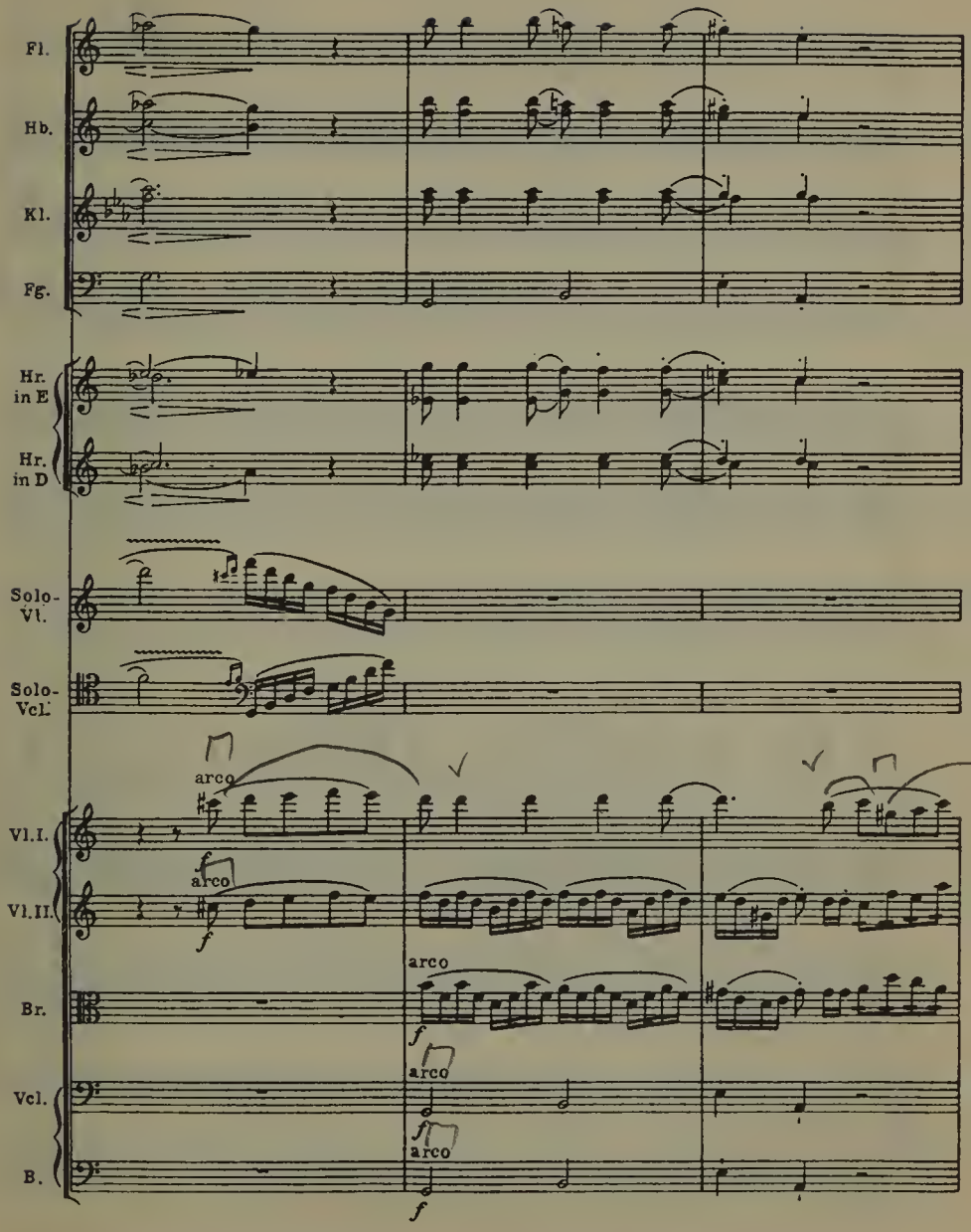
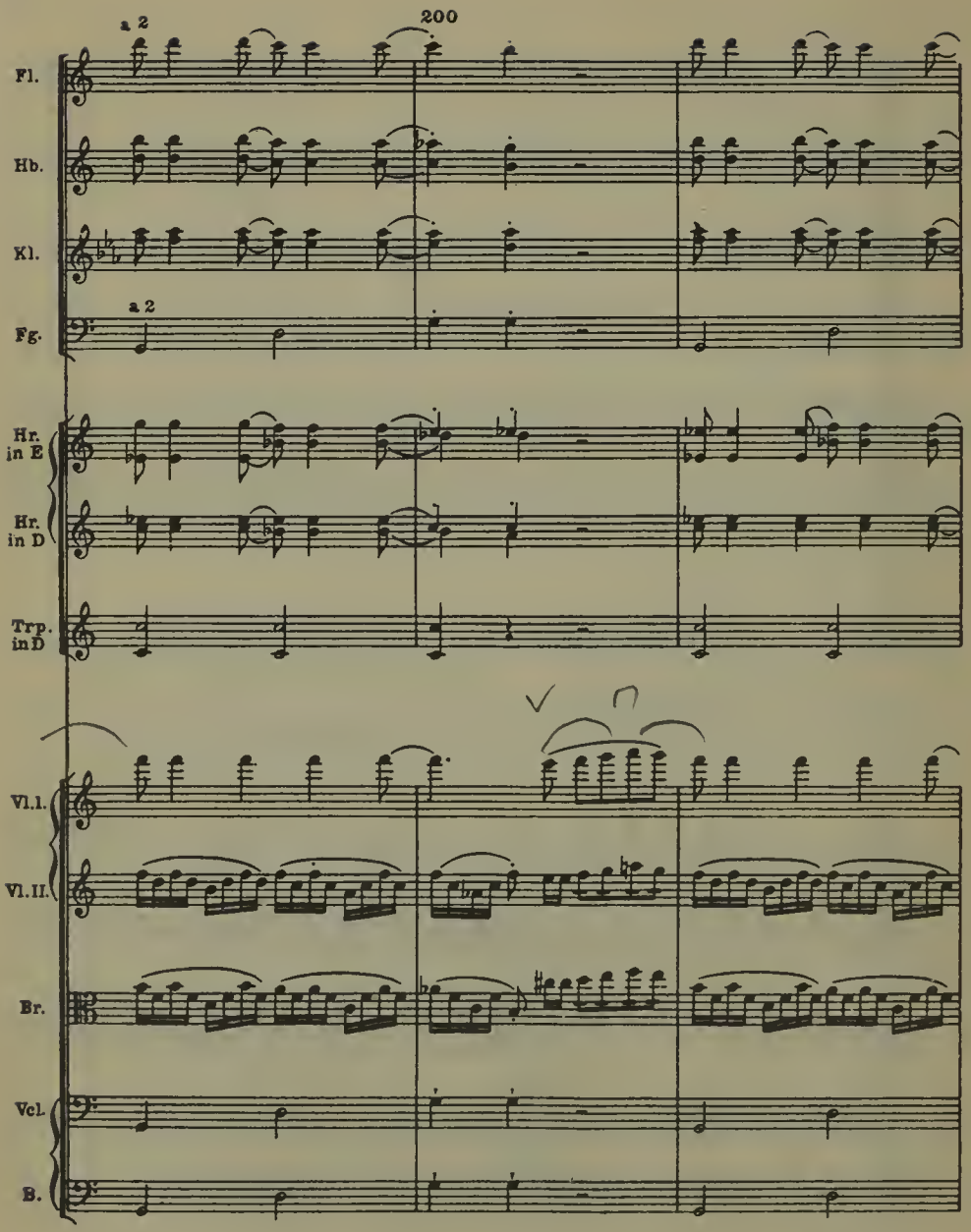
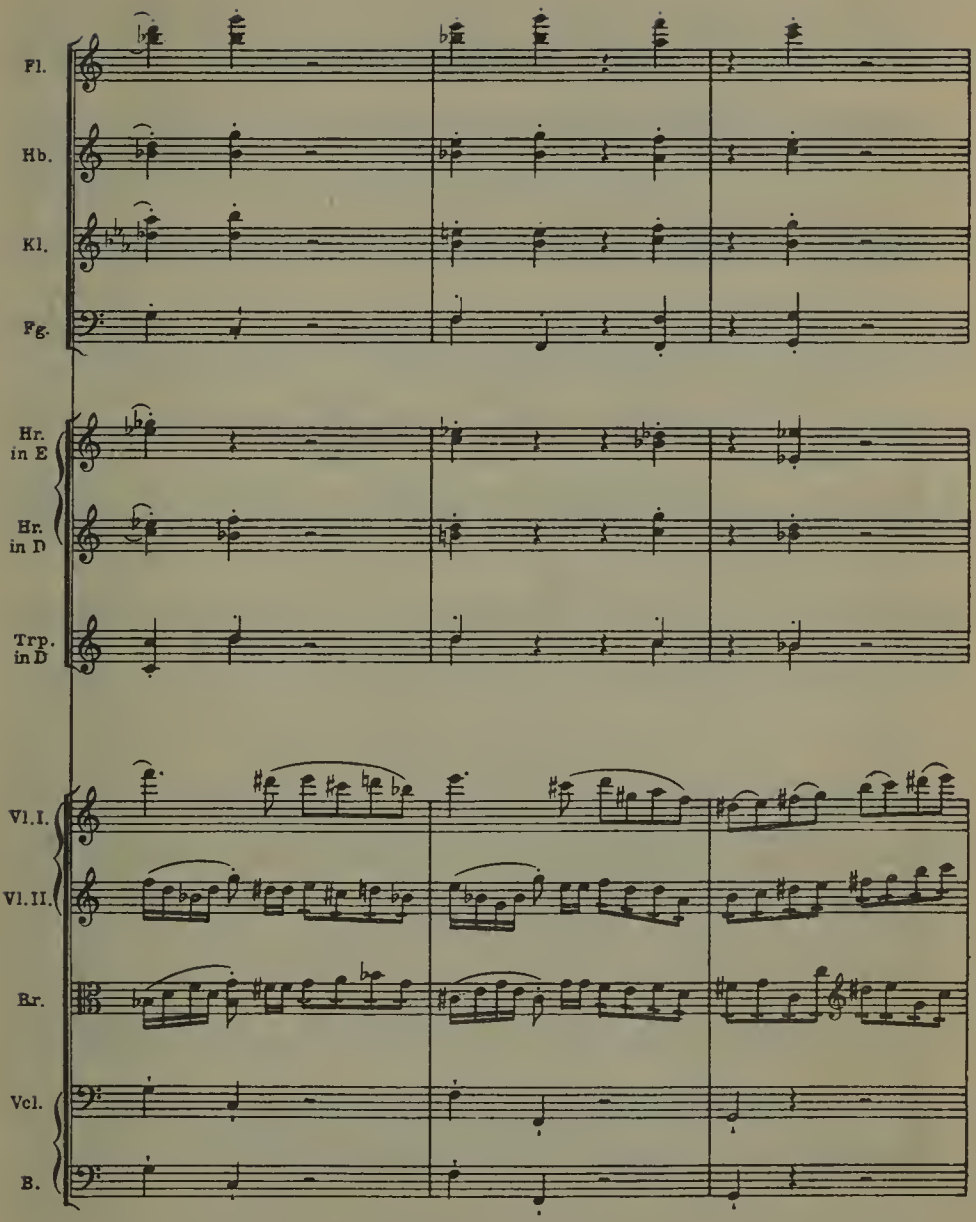
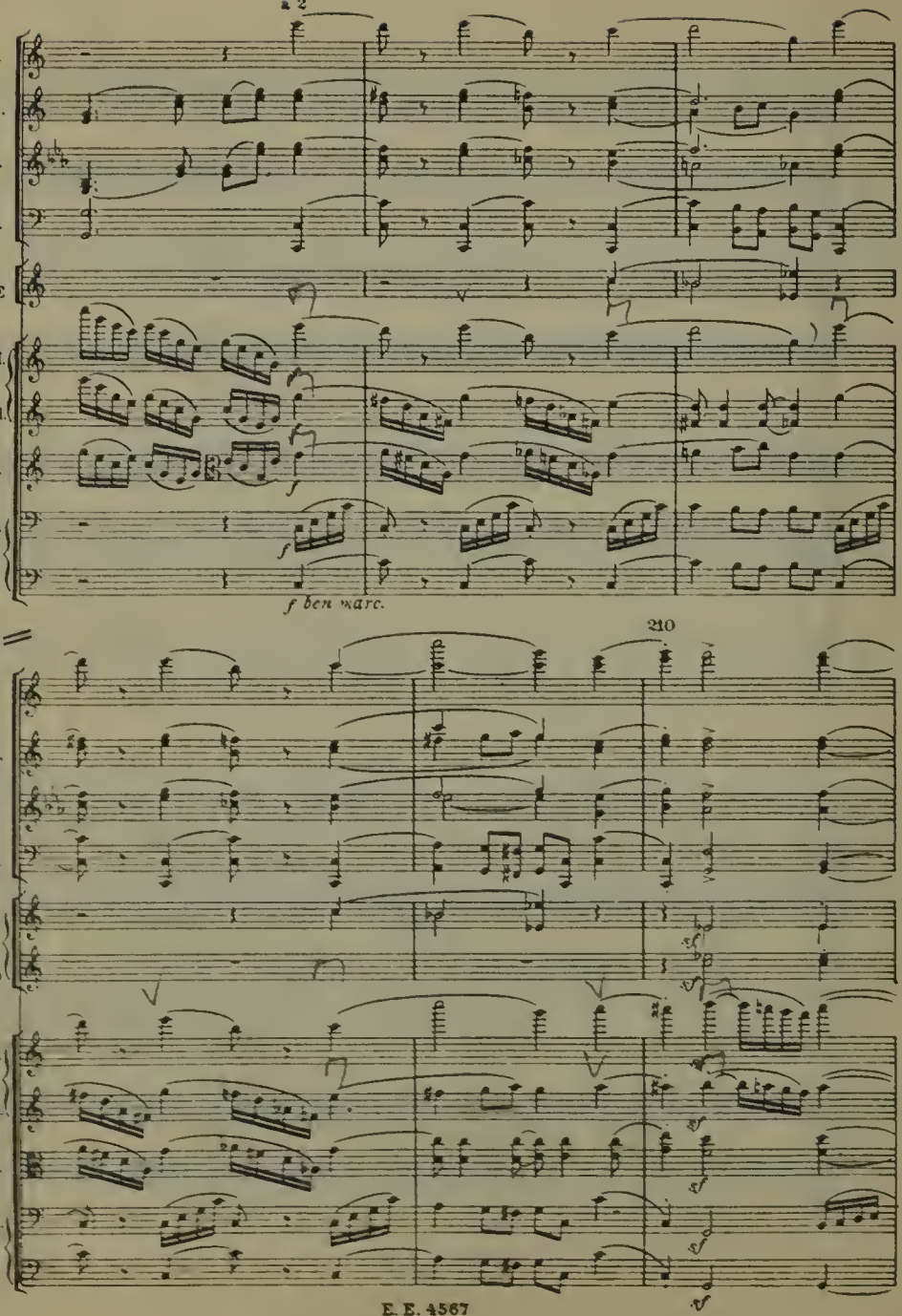
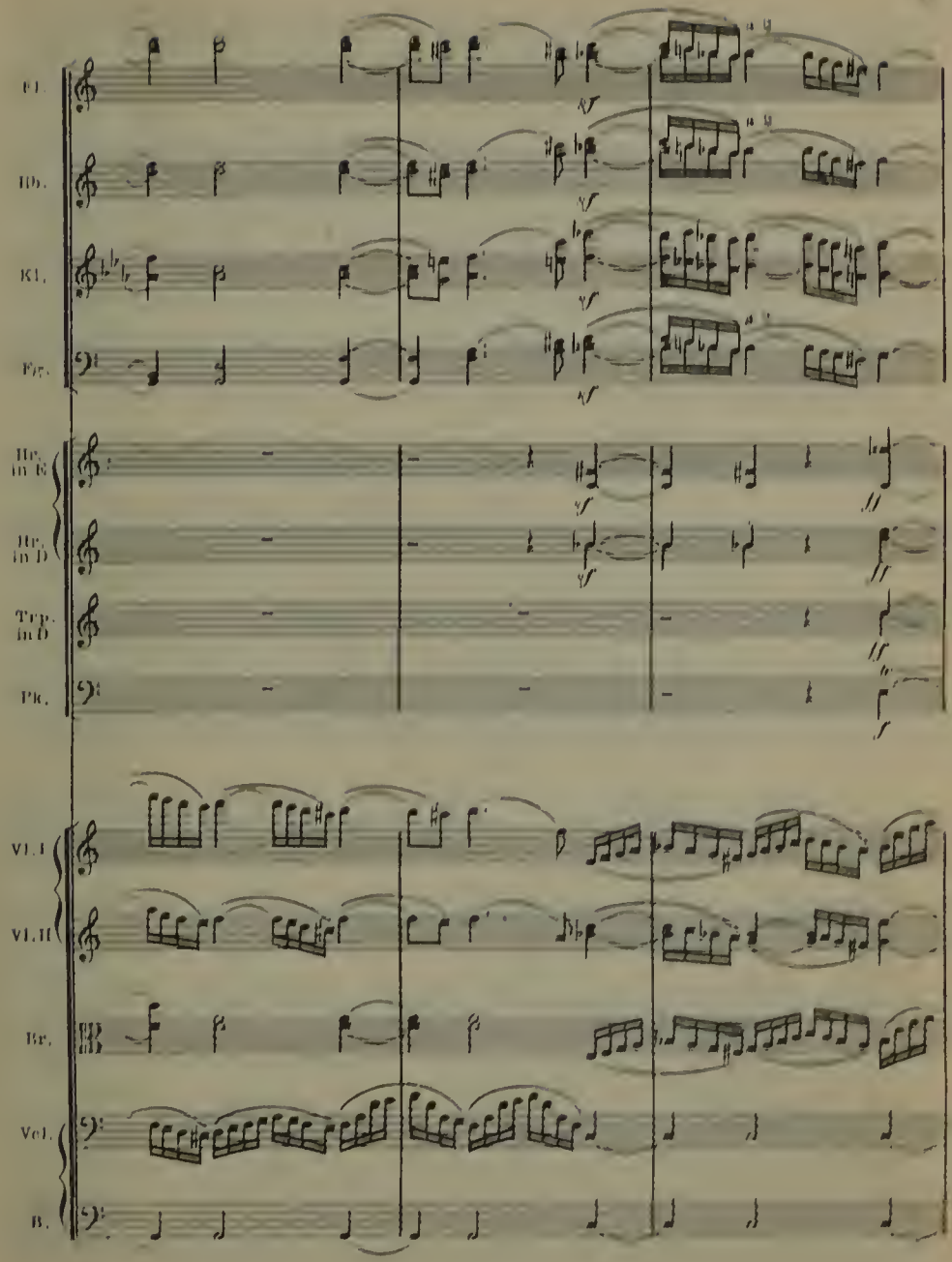

Fl.
Hb.
Kl.
Fg.
a 2
a 2
Hr. in E
Hr. in D
Solo-Vl.
Solo-Vcl.
marc.
marc.
Vl.I.
Vl.II.
Br.
Vcl.
B.

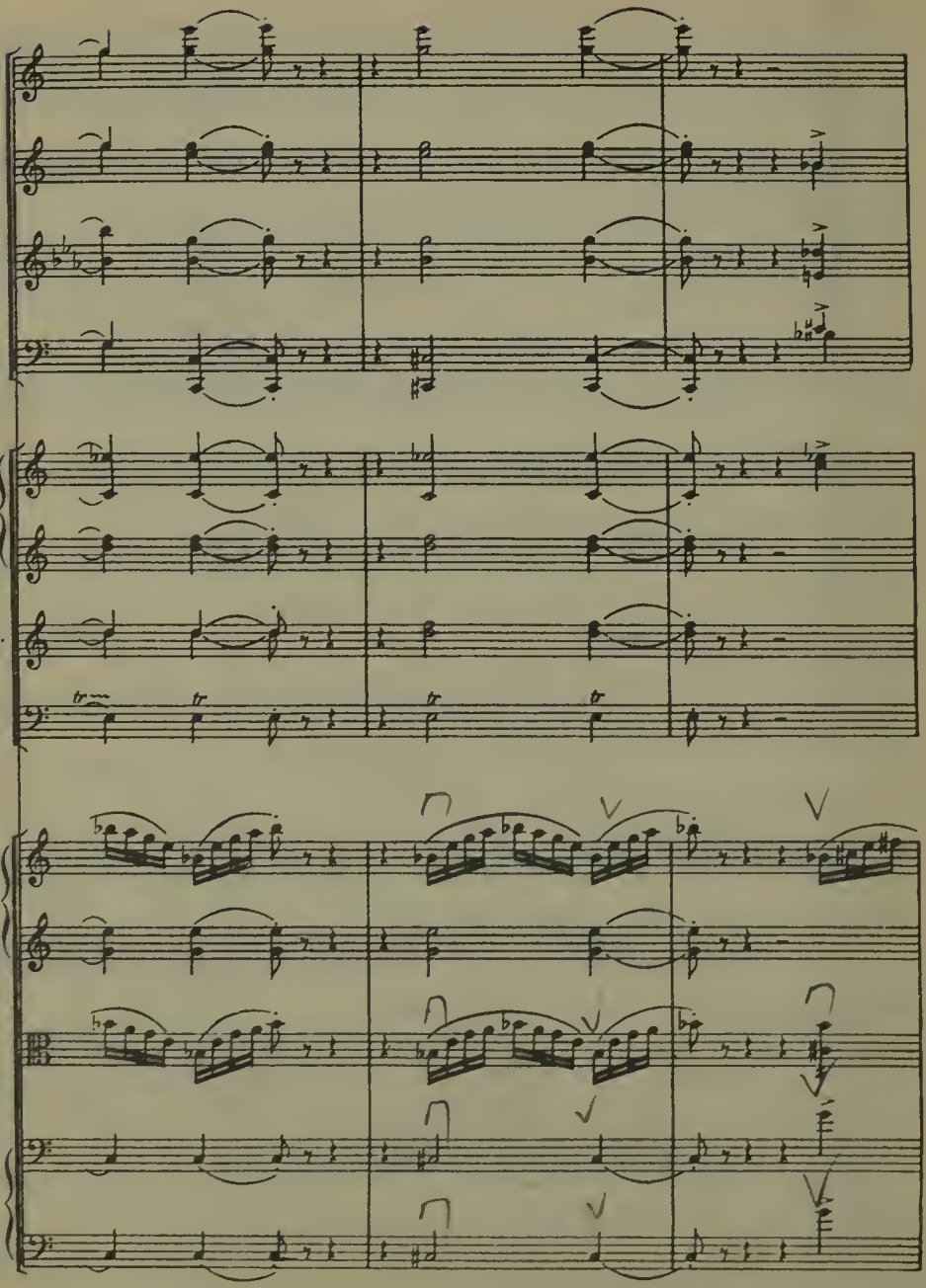

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Solo-Vl.
Solo-Vcl.
arco
Vl.I.
Vl.II.
Br.
Vcl.
B.

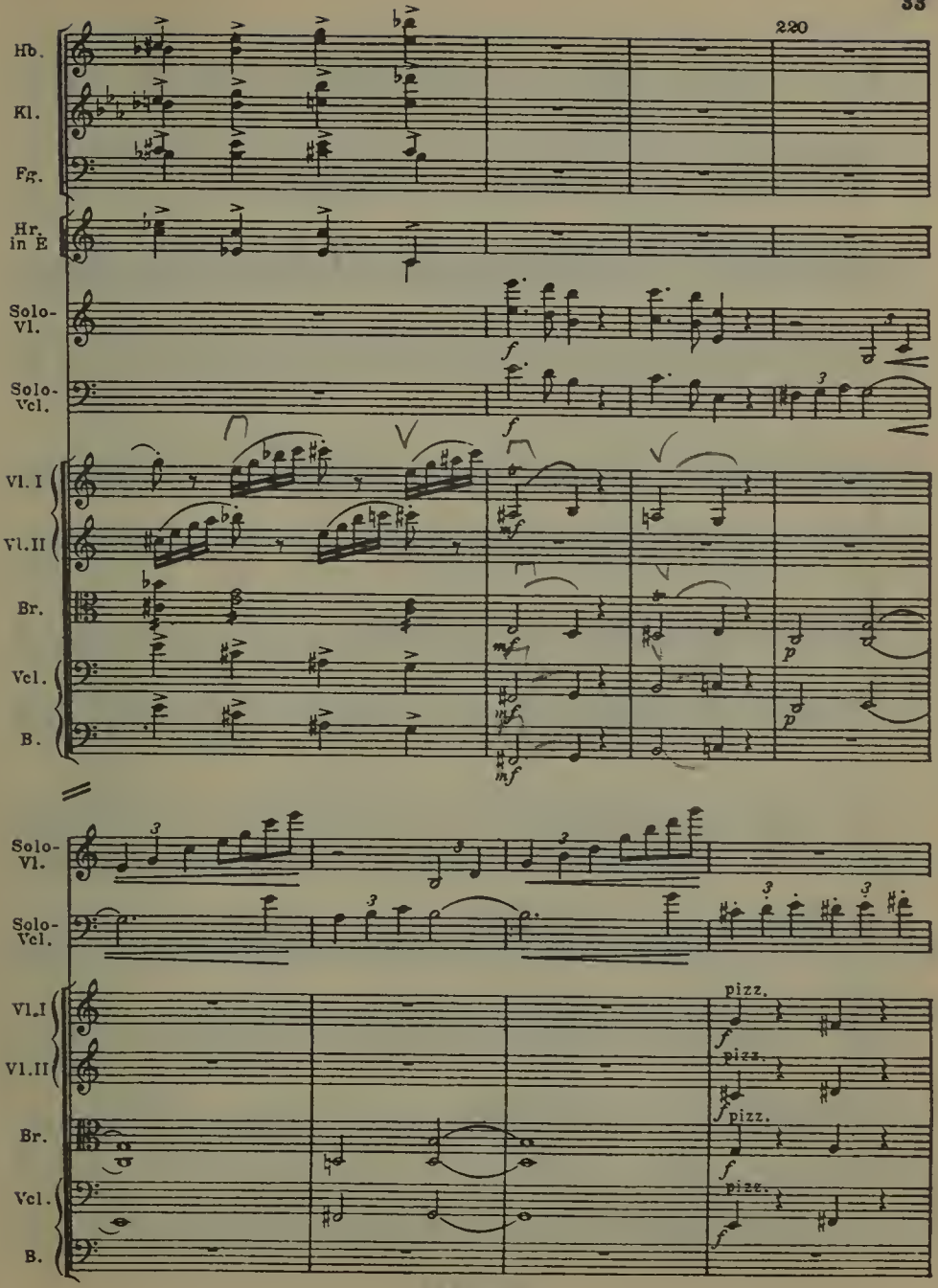

200
a 2
Fl.
Hb.
Kl.
a 2
Fg.
Hr. in E
Hr. in D
Trp. in D
Vl. I.
Vl. II.
Br.
Vcl.
B.

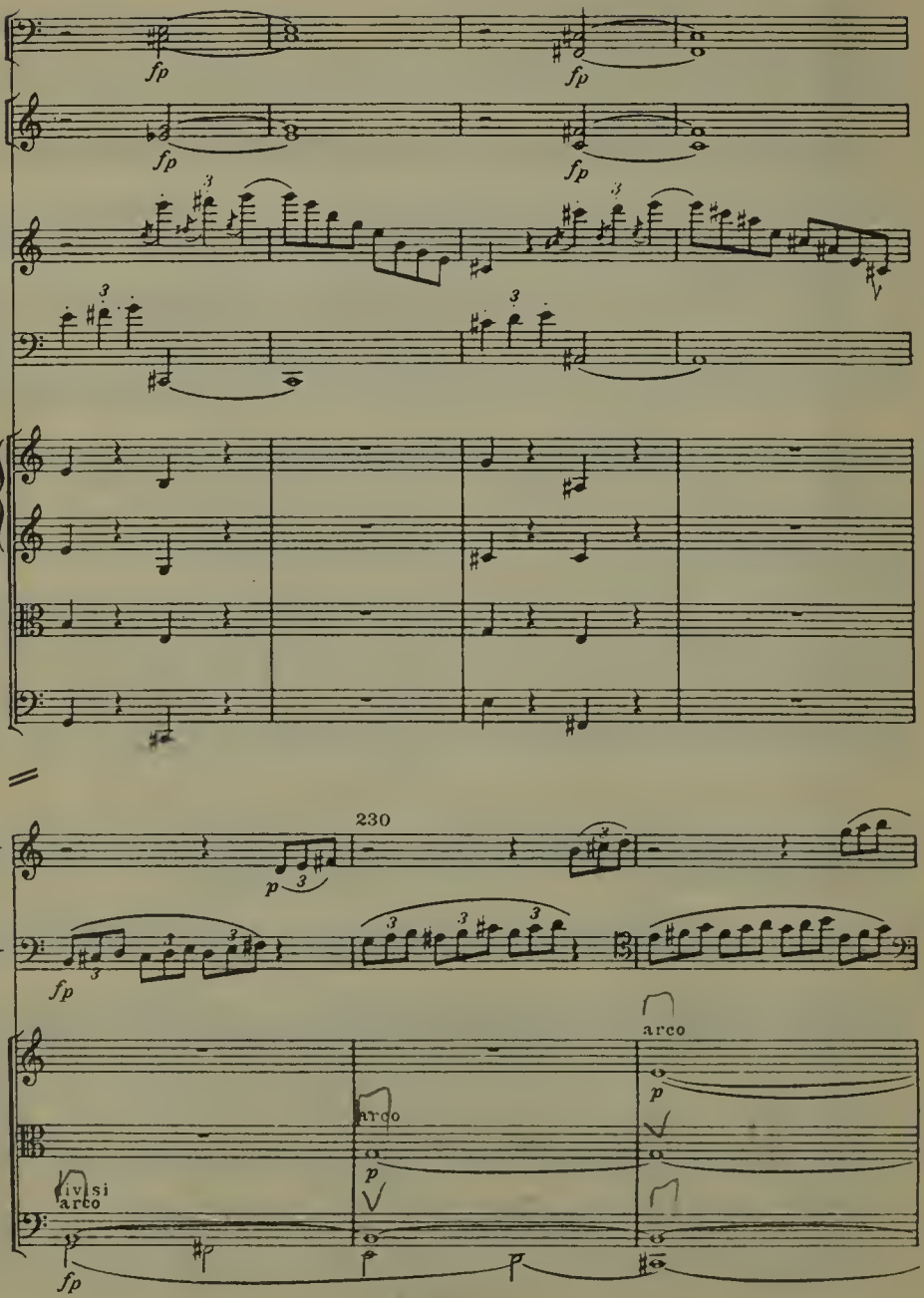

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Vl.I.
Vl.II.
Br.
Vcl.
B.

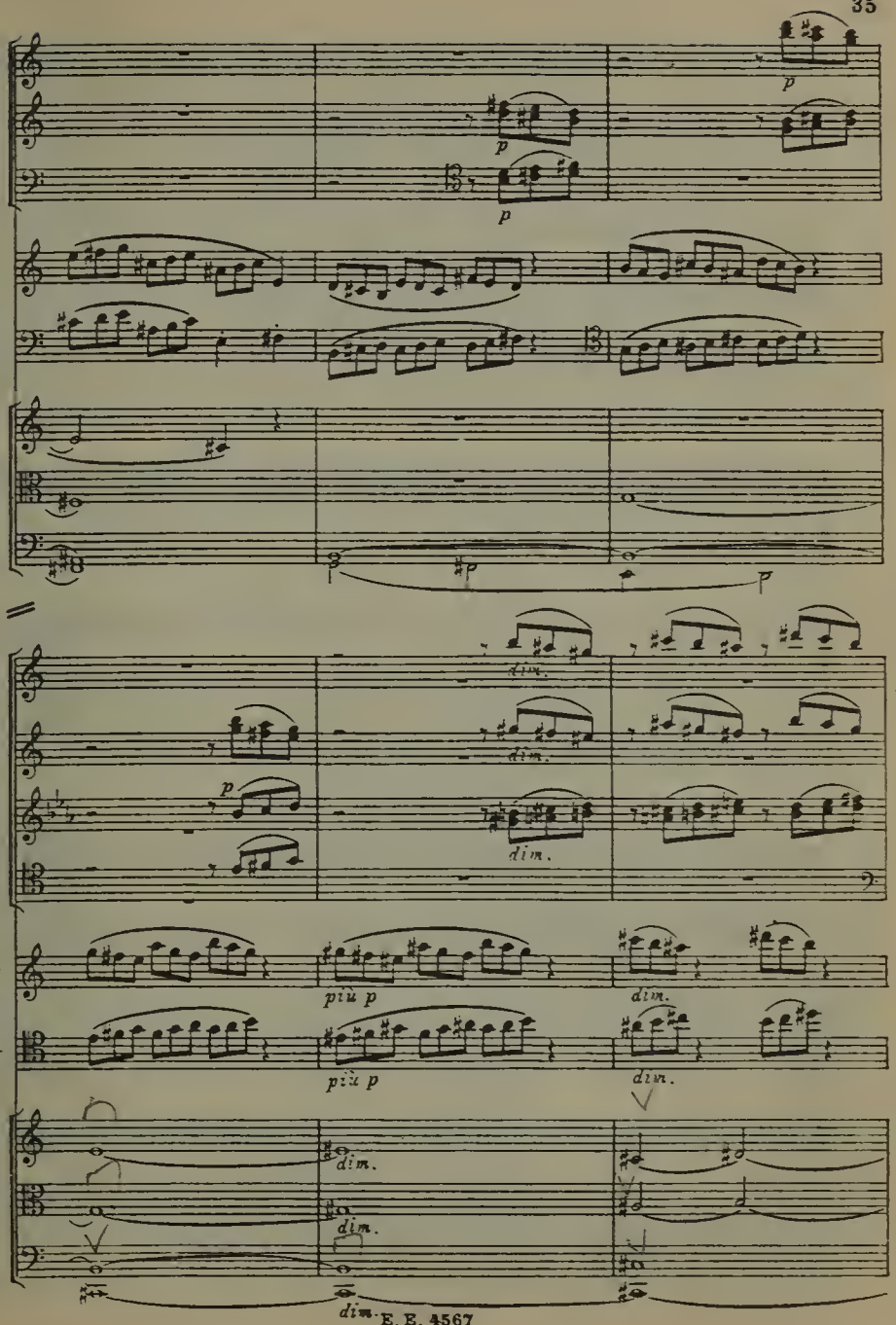

a 2
Fl.
Hb.
Kl.
Fg.
Hr. in E
Vl.I.
Vl.II.
Br.
Vcl.
B.
f
f ben marc.
210
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Vl.I.
Vl.II.
Br.
Vcl.
B.


Fl.
Ob.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Vl. I
Vl. II
Br.
Vcl.
B.

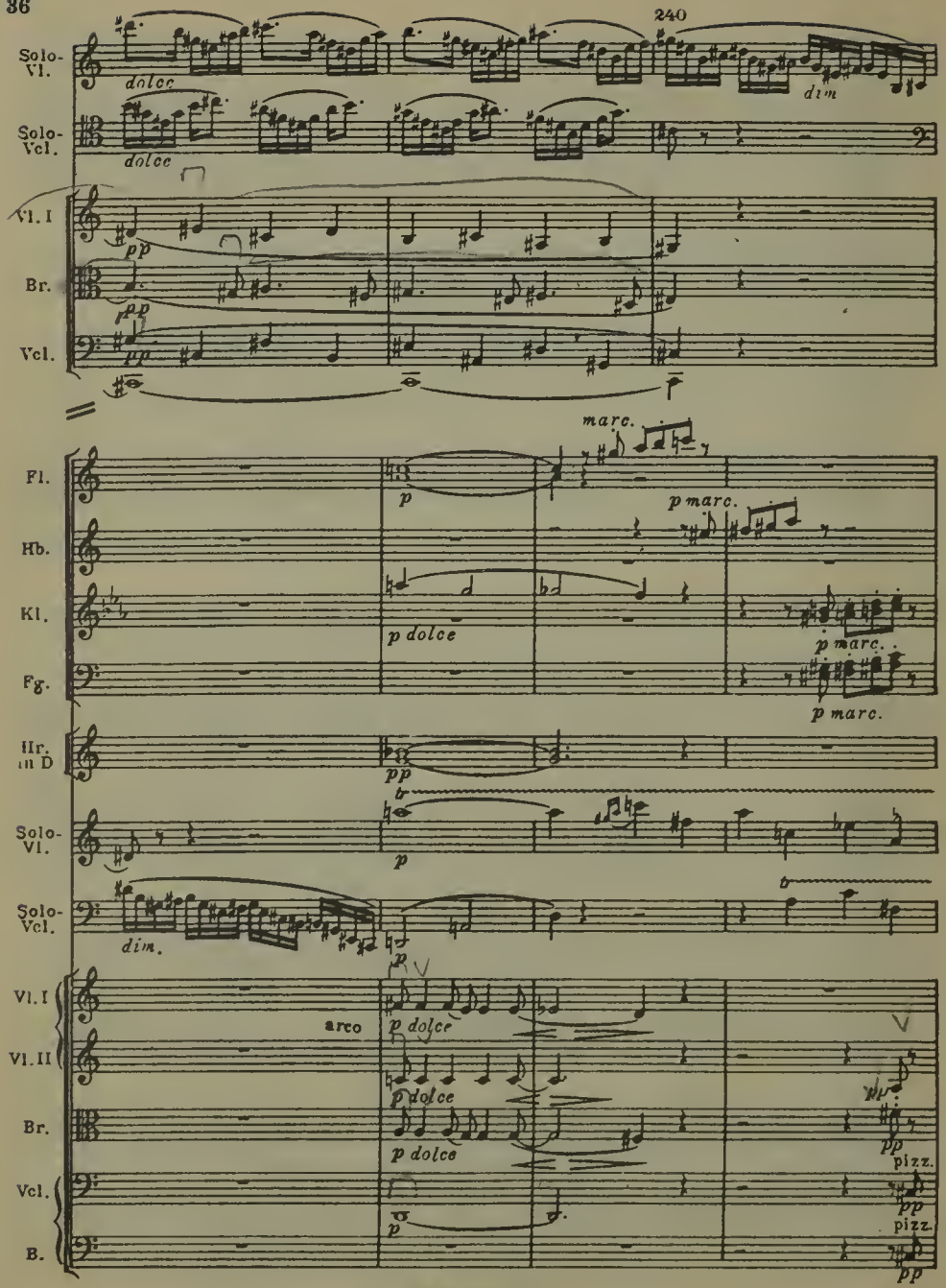

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Vl. I
Vl. II
Br.
Vcl.
B.

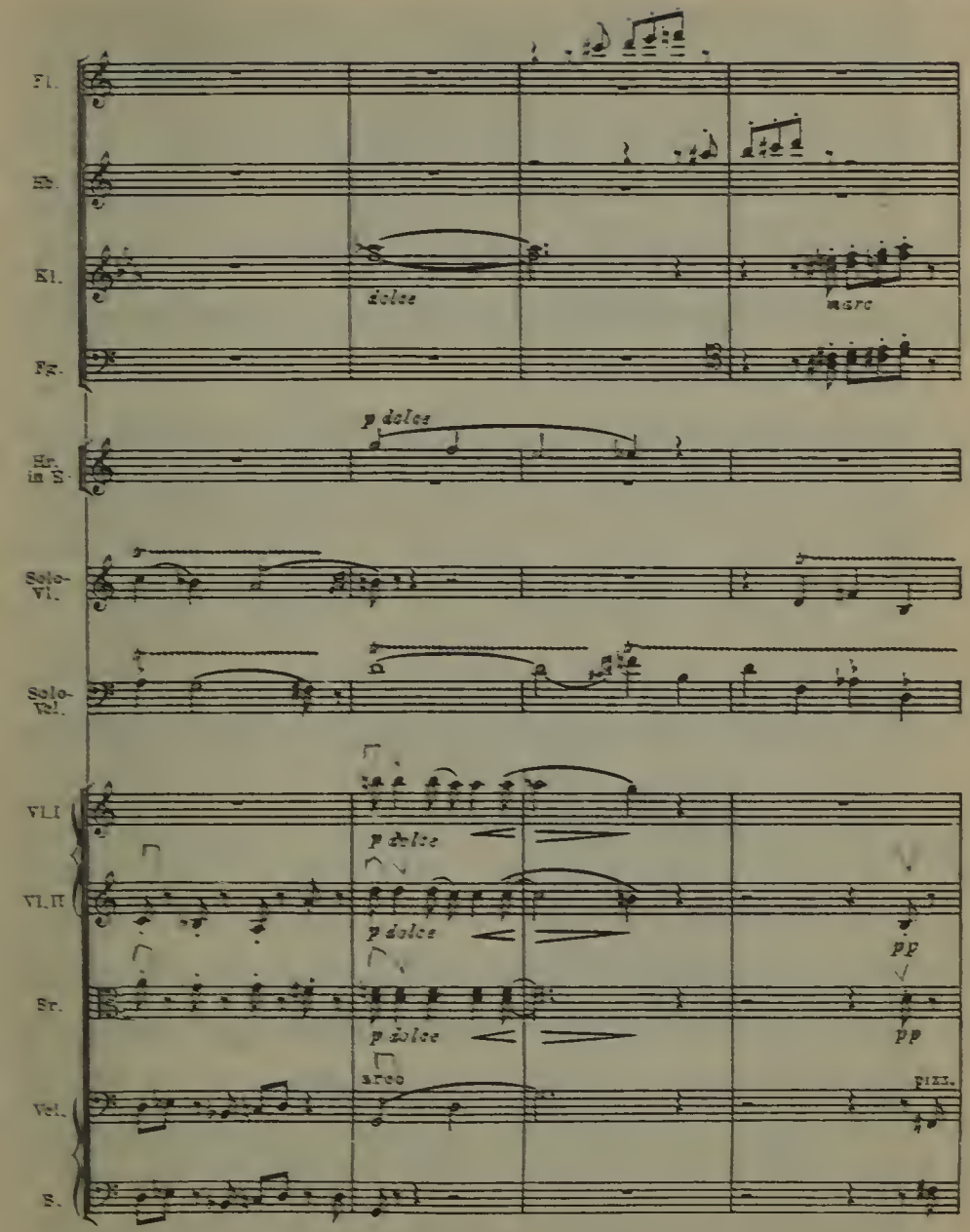

220
Hb.
Kl.
Fg.
Hr. in E
Solo-Vl.
Solo-Vcl.
Vl. I
Vl. II
Br.
Vcl.
B.
pizz.

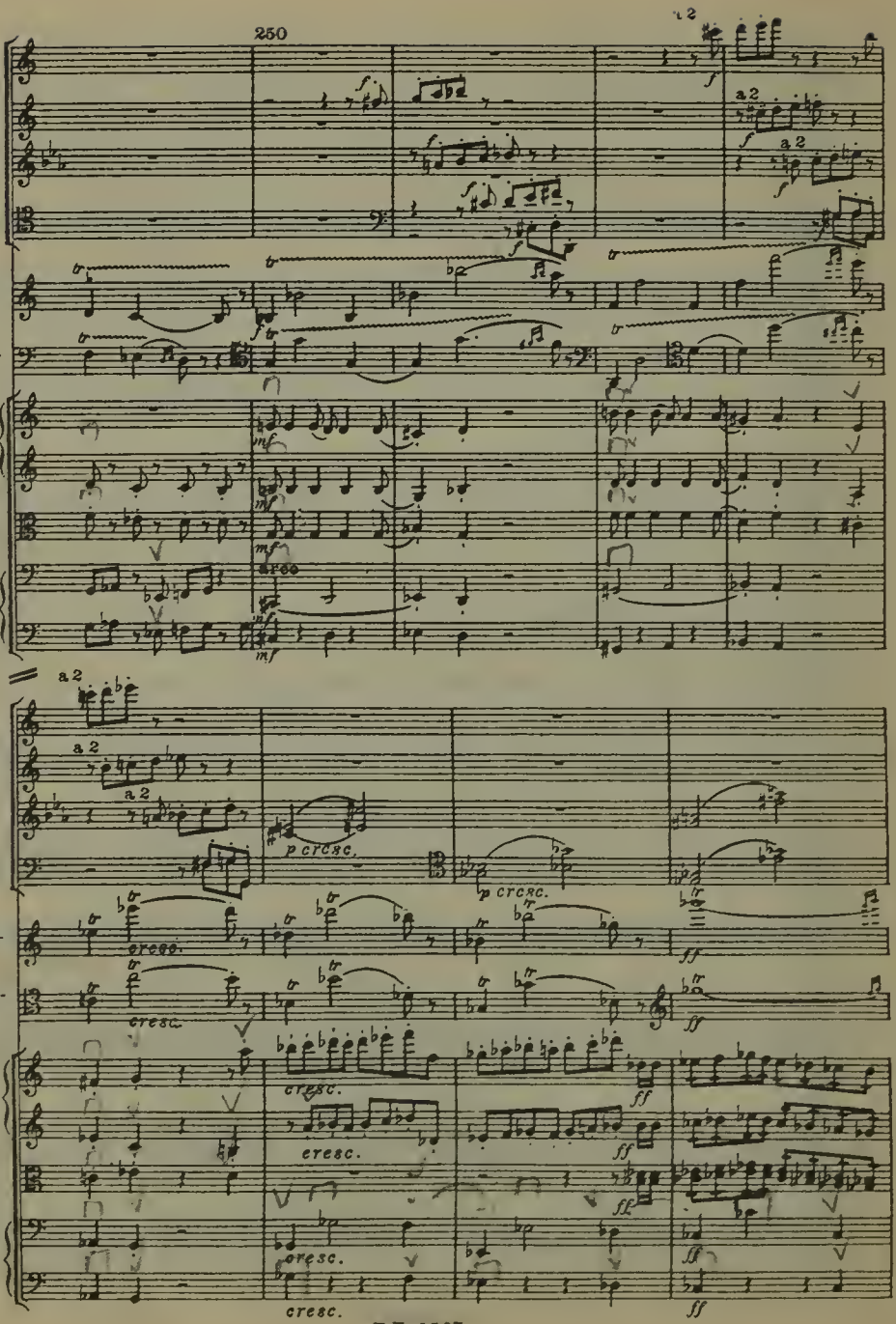

Fg.
fp
fp
Hr. in E
fp
fp
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
230
Solo-Vl.
p
Solo-Vcl.
fp
Vl.I
arco
p
Br.
arco
p
Vcl.
divisi
arco
fp

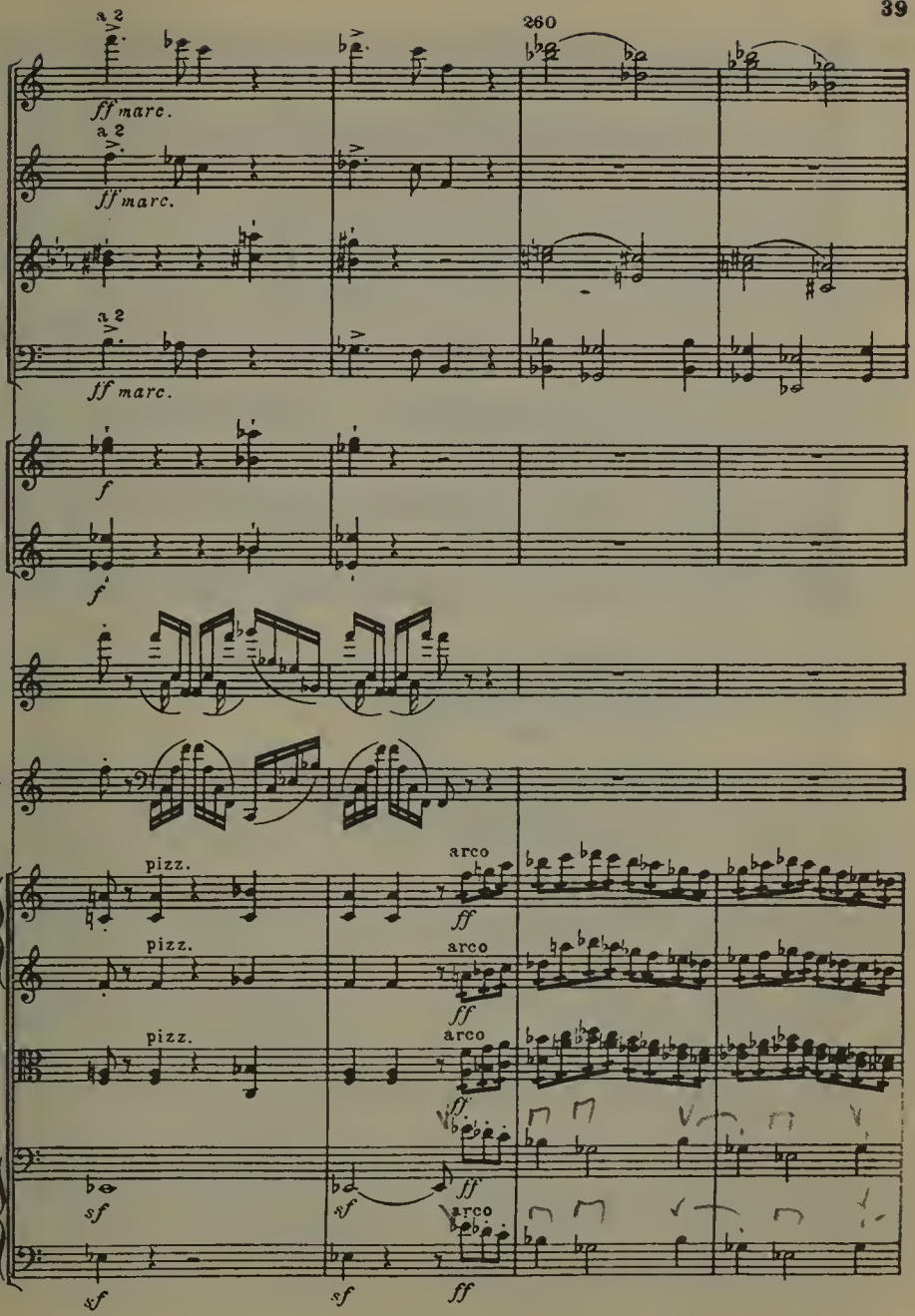

Fl.
Hb.
Fg.
Solo Vl.
Solo Vcl.
Vl.I
Br.
Vcl.
p
p
p
p
Fl.
Hb.
Kl.
Fg.
dim.
dim.
dim.
p
Solo-Vl.
Solo-Vcl.
più p
più p
dim.
dim.
Vl.I
Br.
Vcl.
dim.
dim.
dim.

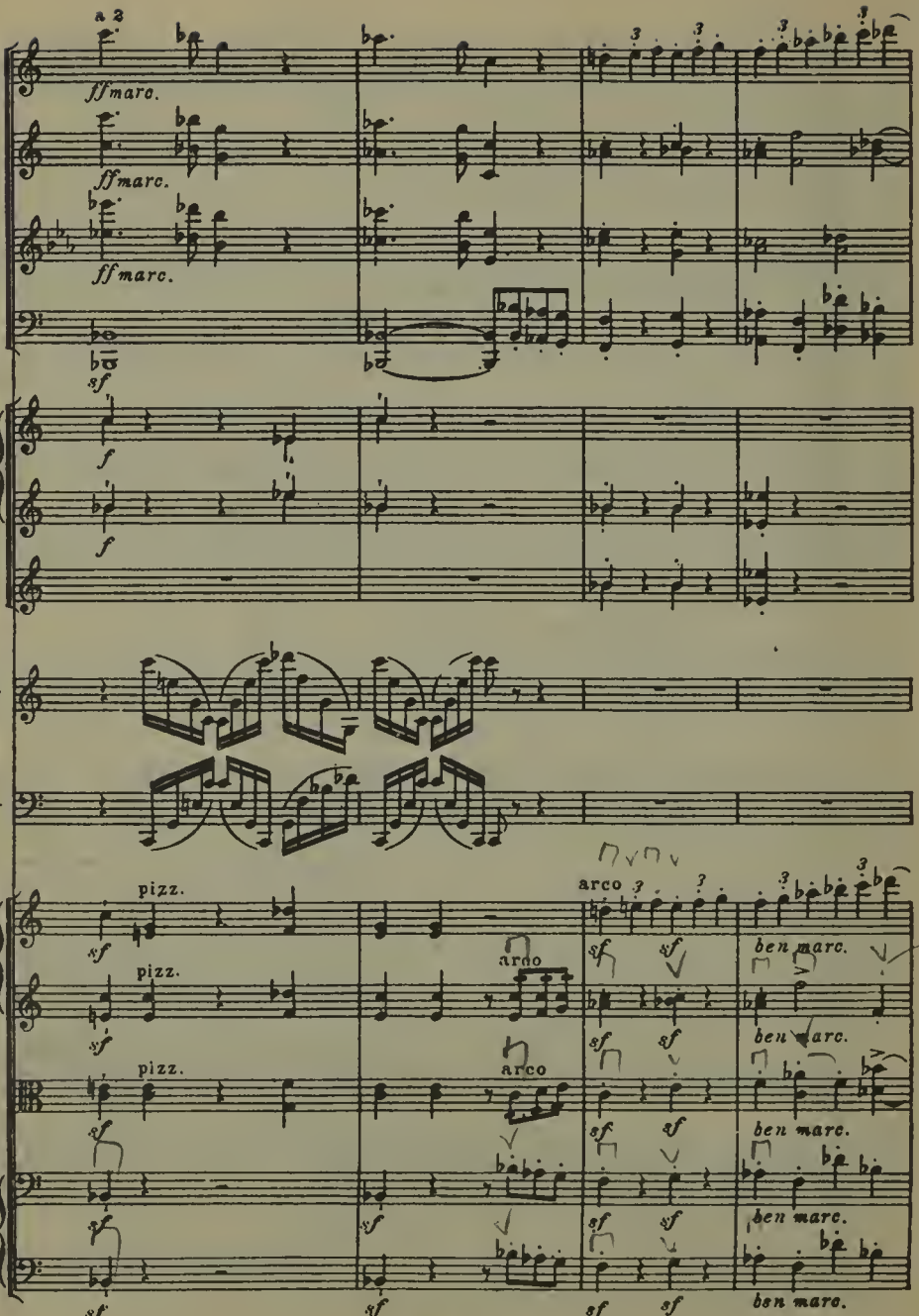
240

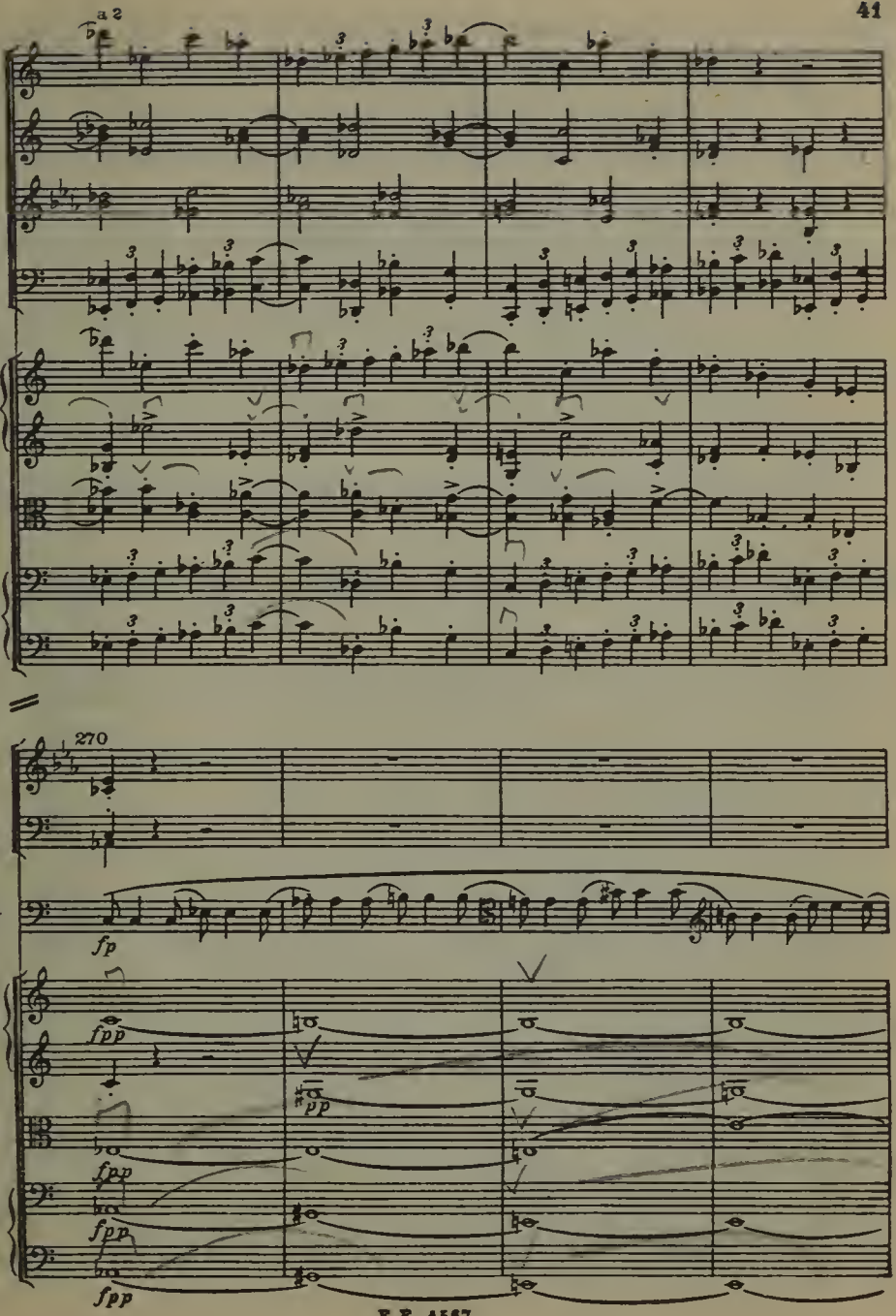

Solo-Vl.
dolce
dim
Solo-Vcl.
dolce
Vl. I
pp
Br.
pp
Vcl.
pp
marc.
Fl.
p
p marc.
Hb.
Kl.
p dolce
p marc.
Fg.
p marc.
Hr. in D
pp
Solo-Vl.
p
Solo-Vcl.
dim.
p
Vl. I
arco
p dolce
Vl. II
p dolce
Br.
p dolce
pp
pizz.
Vcl.
p
pp
pizz.
B.
pp

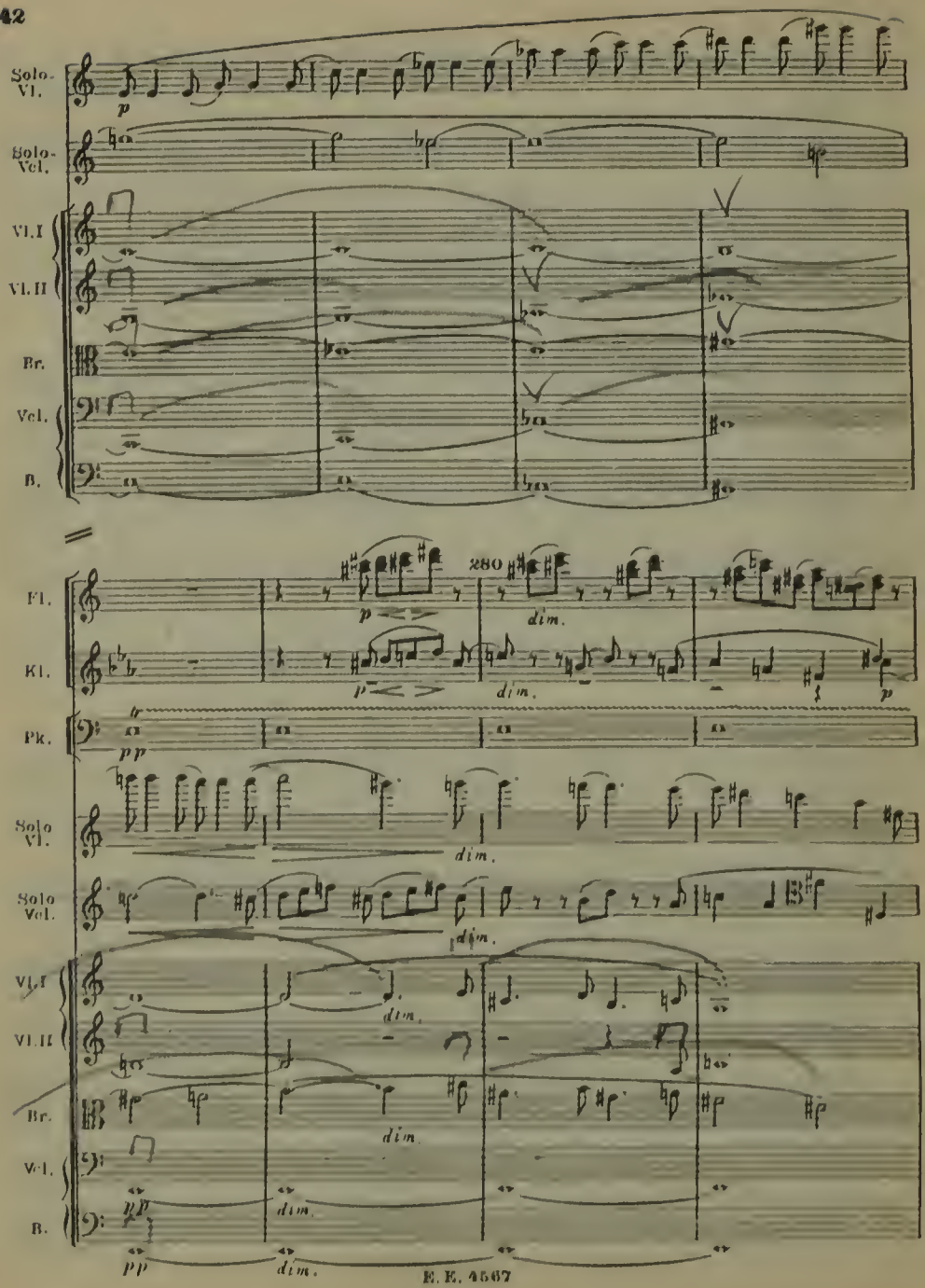

Fl.
Ob.
Kl.
dolce
marc
Fg.
Hr. in S.
p dolce
Solo-Vl.
Solo-Vcl.
VI.I
p dolce
VI.II
p dolce
pp
Br.
p dolce
pp
arco
pizz.
Vcl.
B.

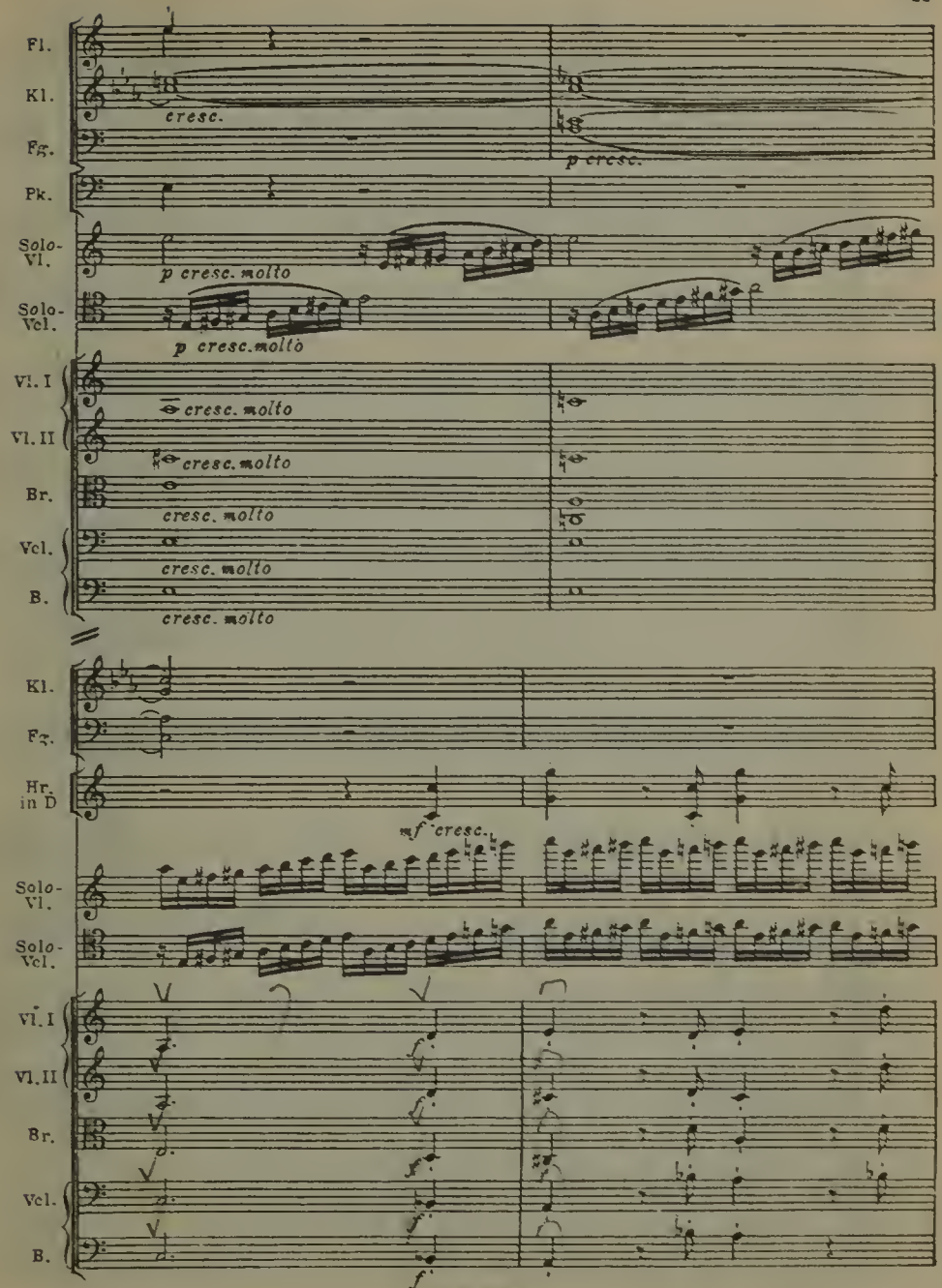

250
Fl.
Hb.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl. I
Vl. II
Br.
Vcl.
B.
a 2
cresc.
p cresc.
ff

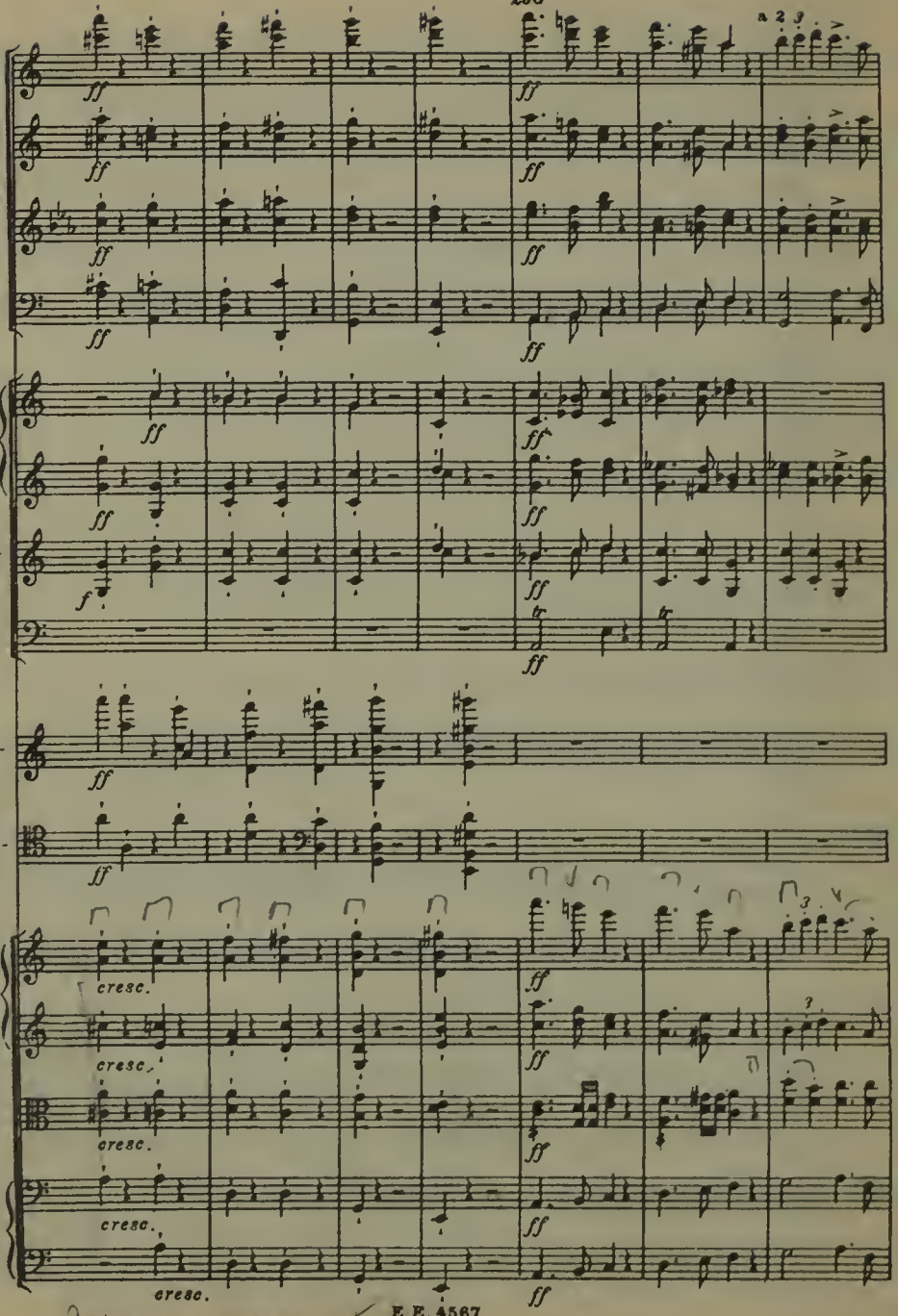

260
Fl.
a 2
ff marc.
Hb.
a 2
ff marc.
Kl.
Fg.
a 2
ff marc.
Hr. in D
f
Trp. in D
f
Solo-Vl.
Solo-Vcl.
Vl. I
pizz.
arco
ff
Vl. II
pizz.
arco
ff
Br.
pizz.
arco
ff
Vcl.
sf
ff
B.
sf
sf
ff

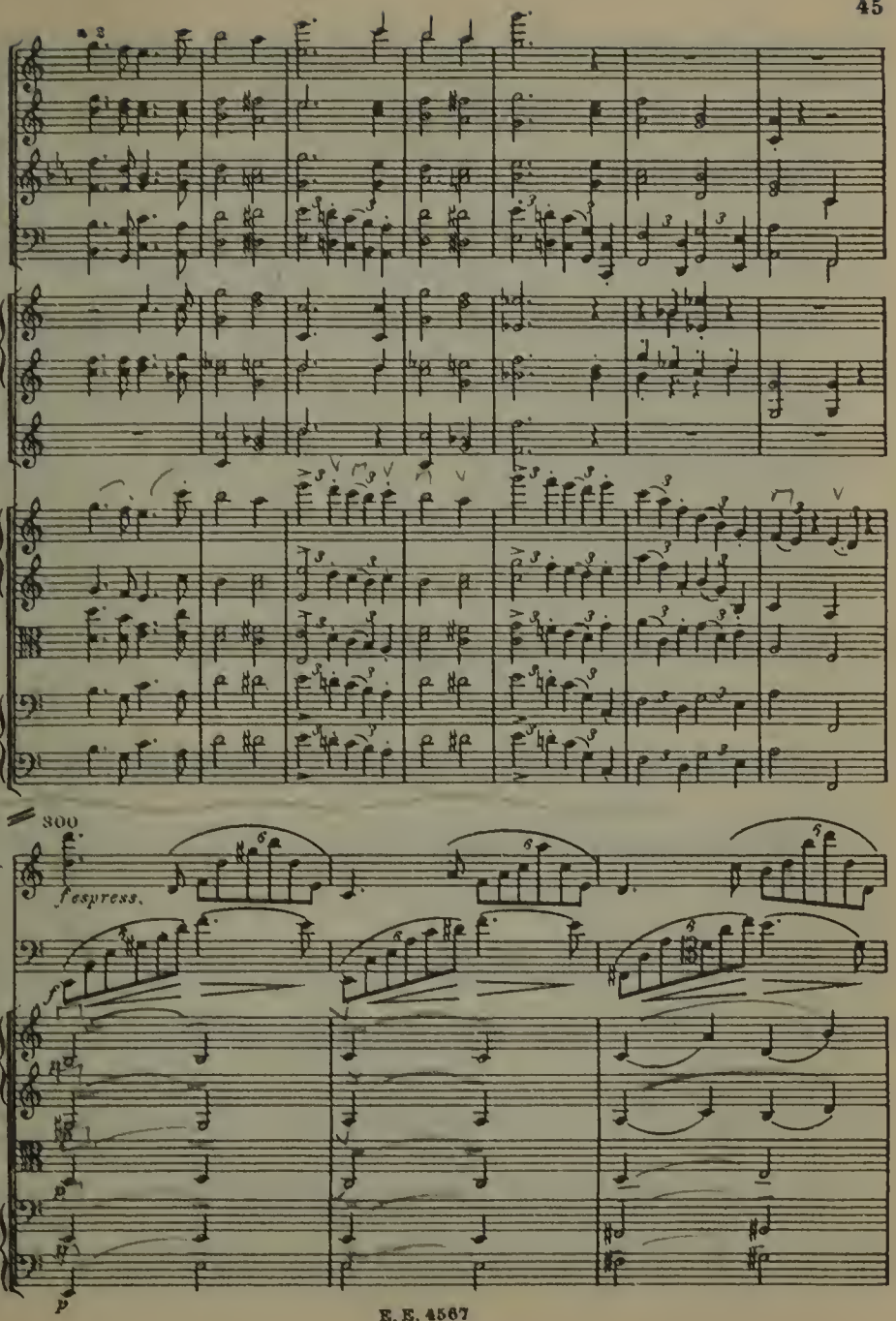

a 2
Fl.
ff marc.
Hb.
ff marc.
Kl.
ff marc.
Fg.
sf
Hr. in E
f
Hr. in D
f
Trp. in D
Solo-Vl.
Solo-Vcl.
pizz.
arco
Vl. I
sf
Vl. II
Br.
Vcl.
B.
ben marc.

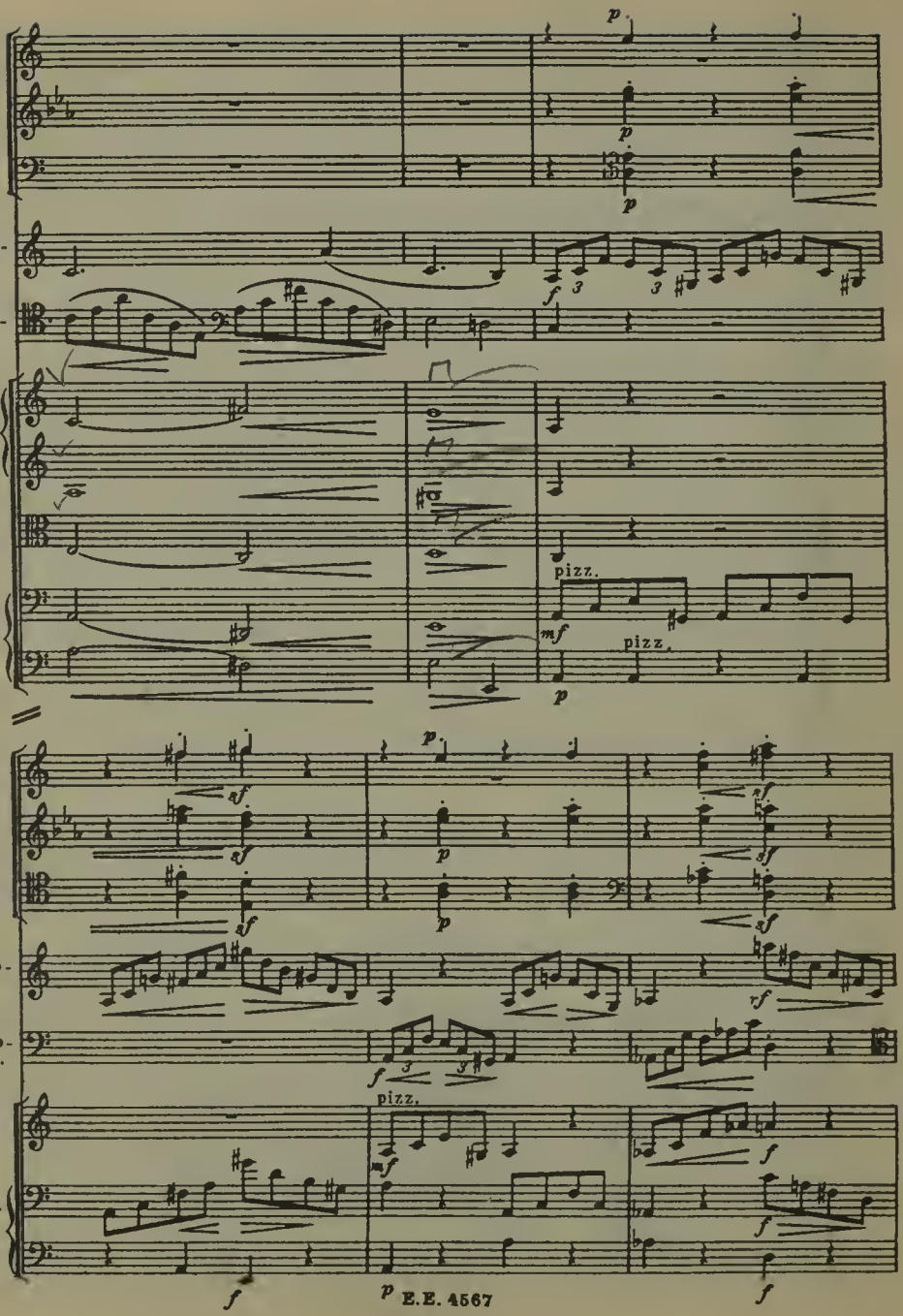

a 2
Fl.
Hb.
Kl.
Fg.
Vl. I
Vl. II
Br.
Vcl.
B.
270
Kl.
Fg.
Solo-Vcl.
fp
Vl. I
Vl. II
Br.
Vcl.
B.
fpp
fpp
fpp
fpp

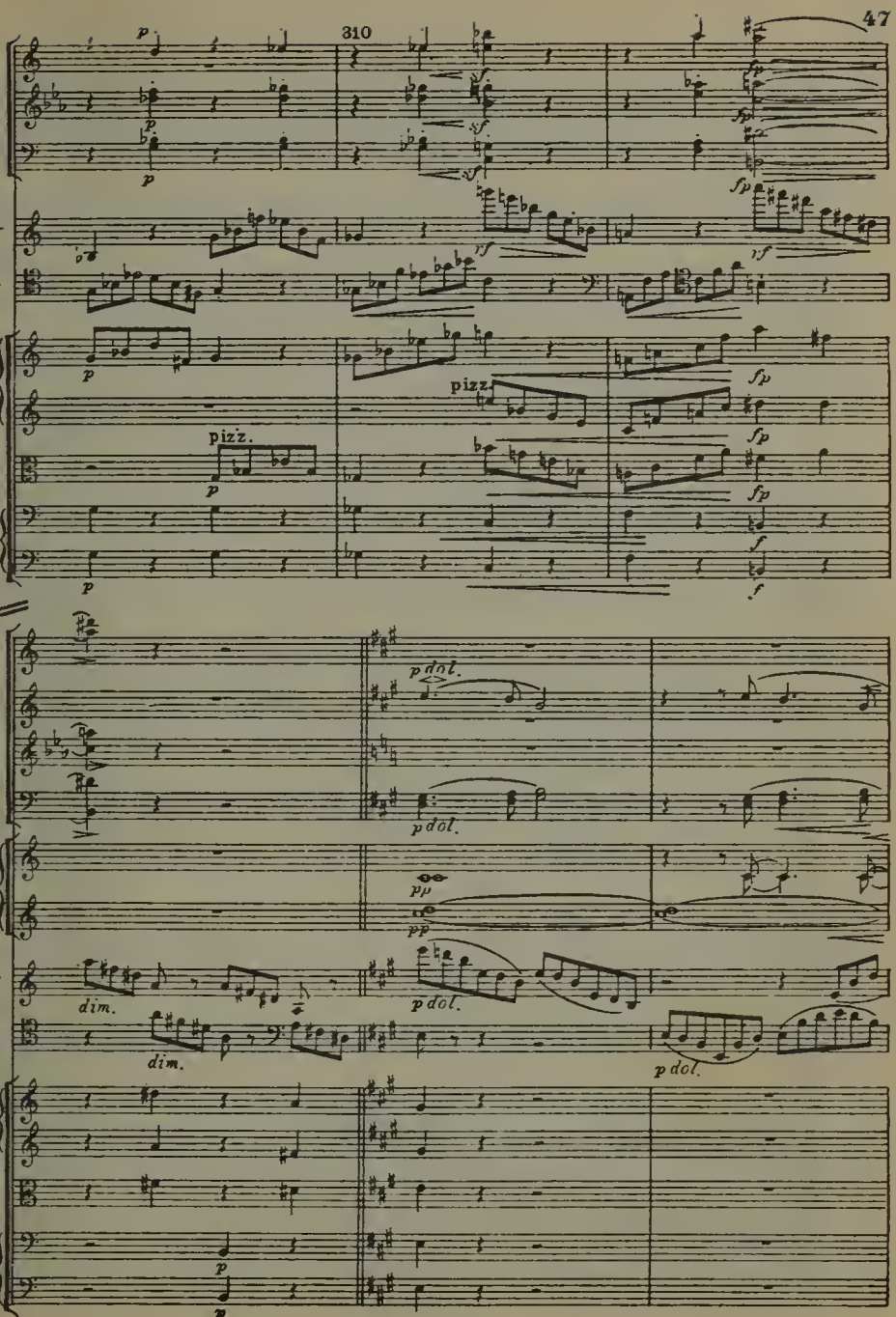

Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
280
Fl.
Kl.
Pk.
Solo Vl.
Solo Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
p
pp
dim.

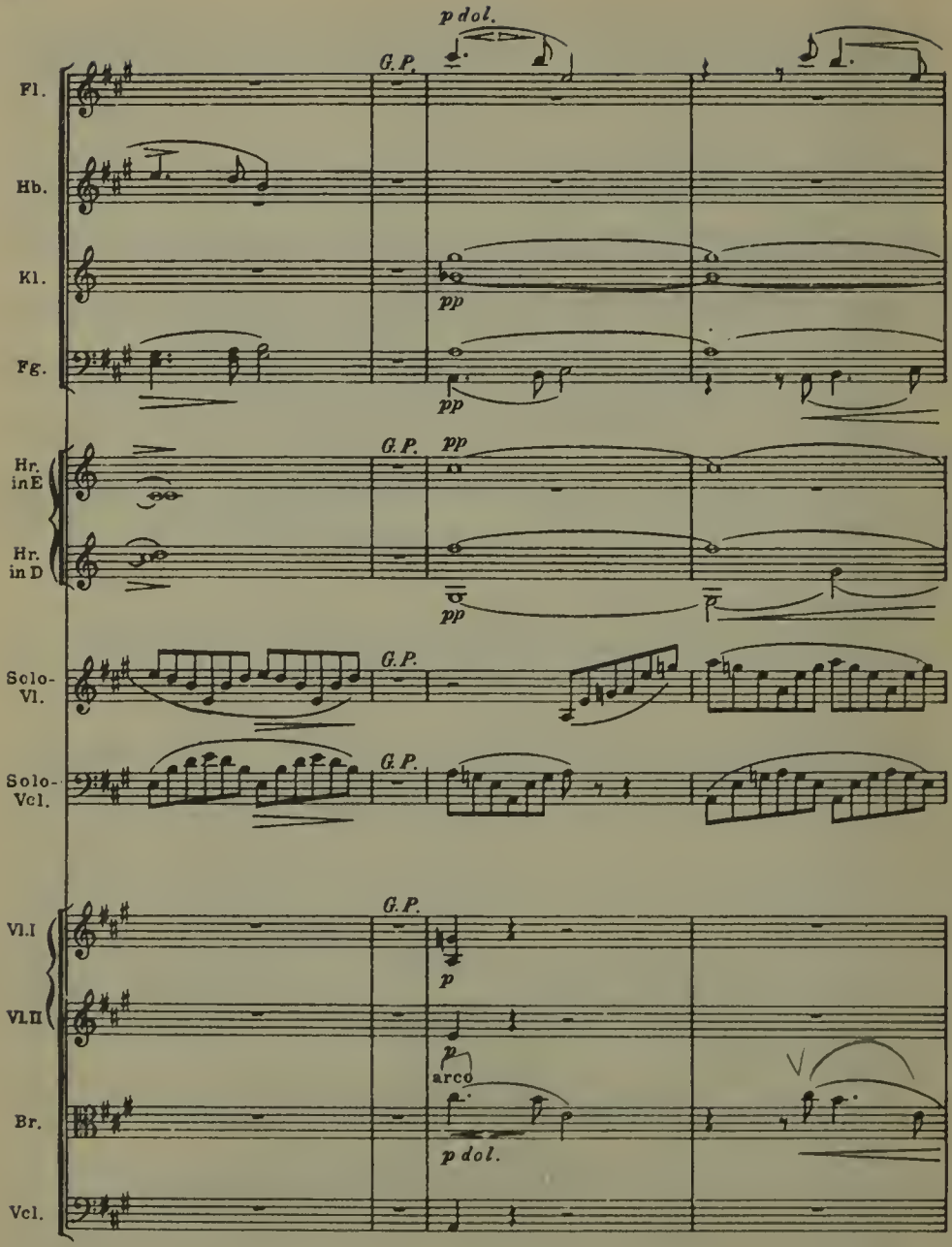

Fl.
Kl.
Fg.
cresc.
p cresc.
Pk.
Solo-Vl.
p cresc. molto
Solo-Vcl.
p cresc. molto
Vl. I
Vl. II
cresc. molto
cresc. molto
Br.
cresc. molto
Vcl.
cresc. molto
B.
cresc. molto
Kl.
Fg.
Hr. in D
mf cresc.
Solo-Vl.
Solo-Vcl.
Vl. I
Vl. II
Br.
Vcl.
B.
f

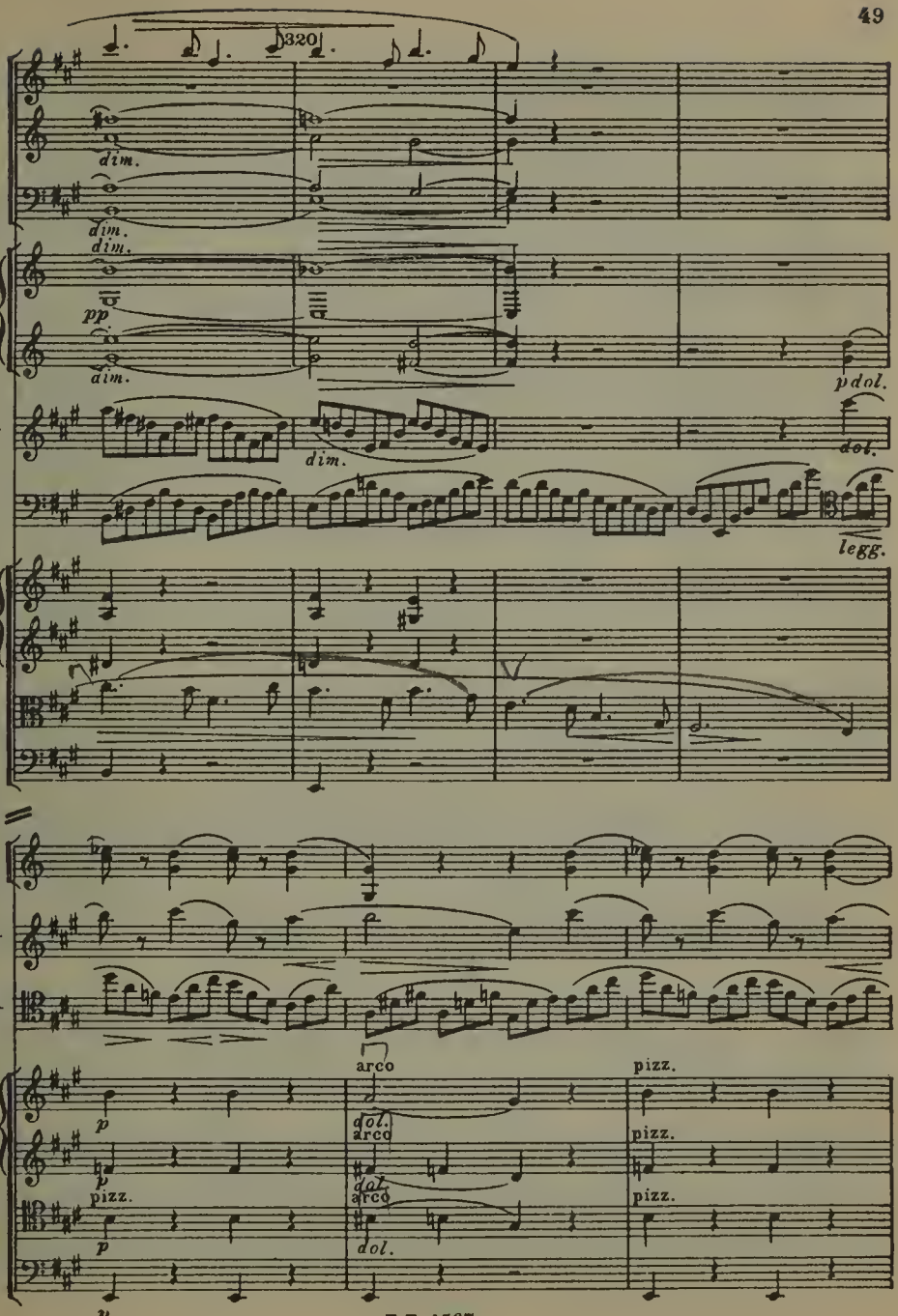

a 2
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl. I
Vl. II
Br.
Vcl.
B.
cresc.
ff
f

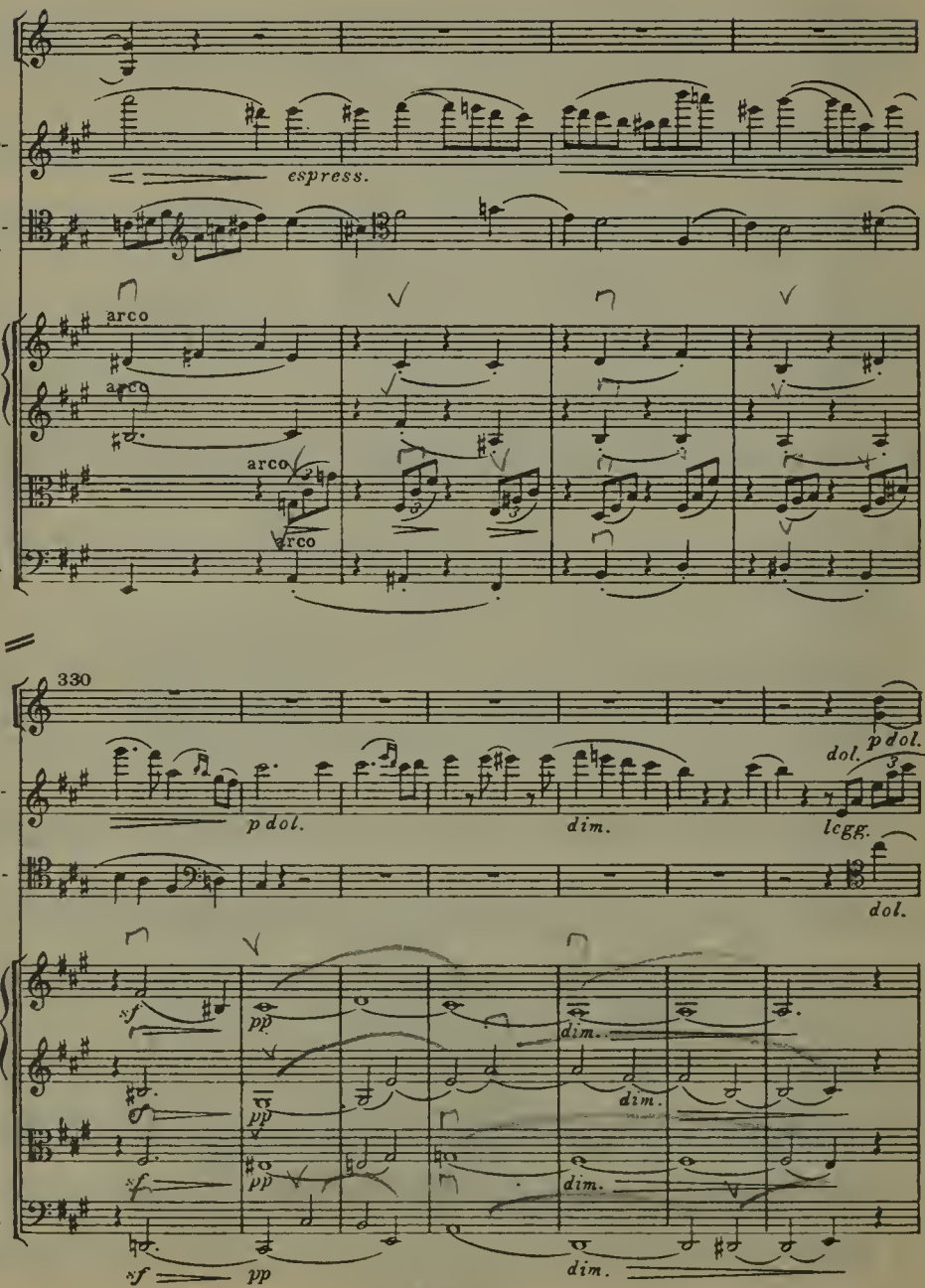

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Vl. I
Vl. II
Br.
Vcl.
B.
300
Solo-Vl.
espress.
Solo Vcl.
Vl. I
Vl. II
Br.
Vcl.
B.

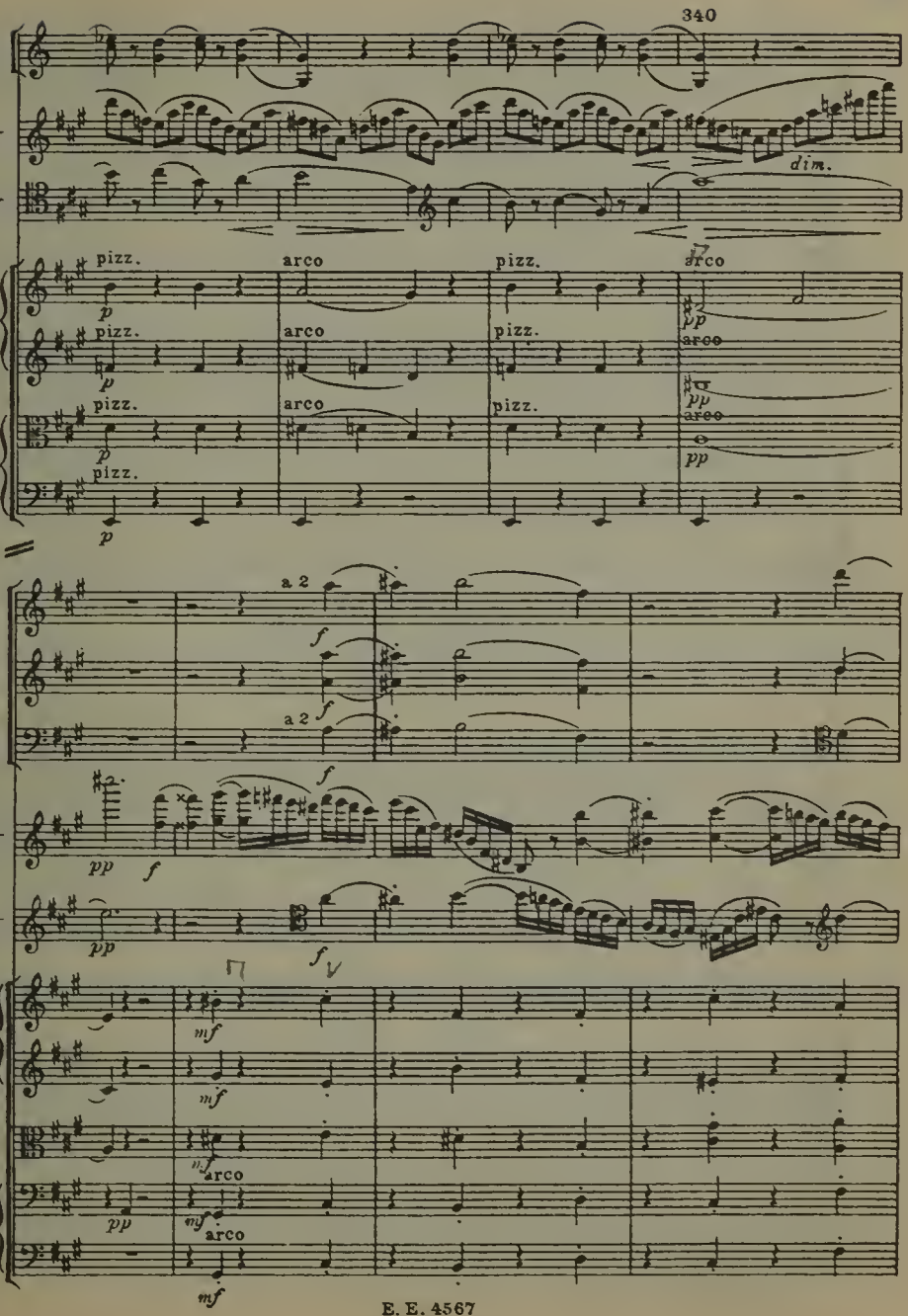

Fl.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl. I
Vl. II
Br.
Vcl.
B.
pizz.
pizz.
pizz.

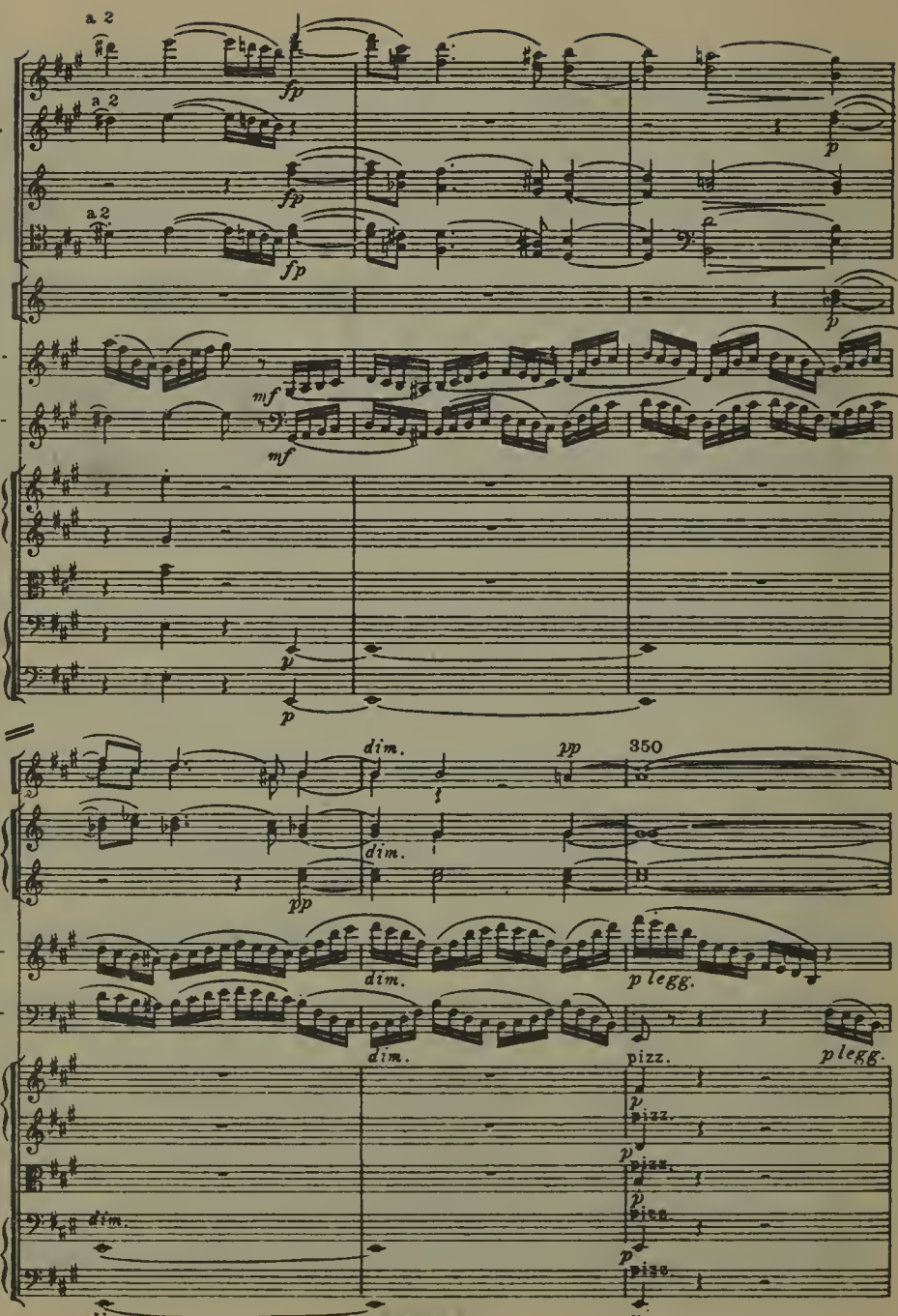

310
Fl.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl I.
Vl.II
Br.
Vol.
B.
pizz.
pizz.
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
dim.
dim.

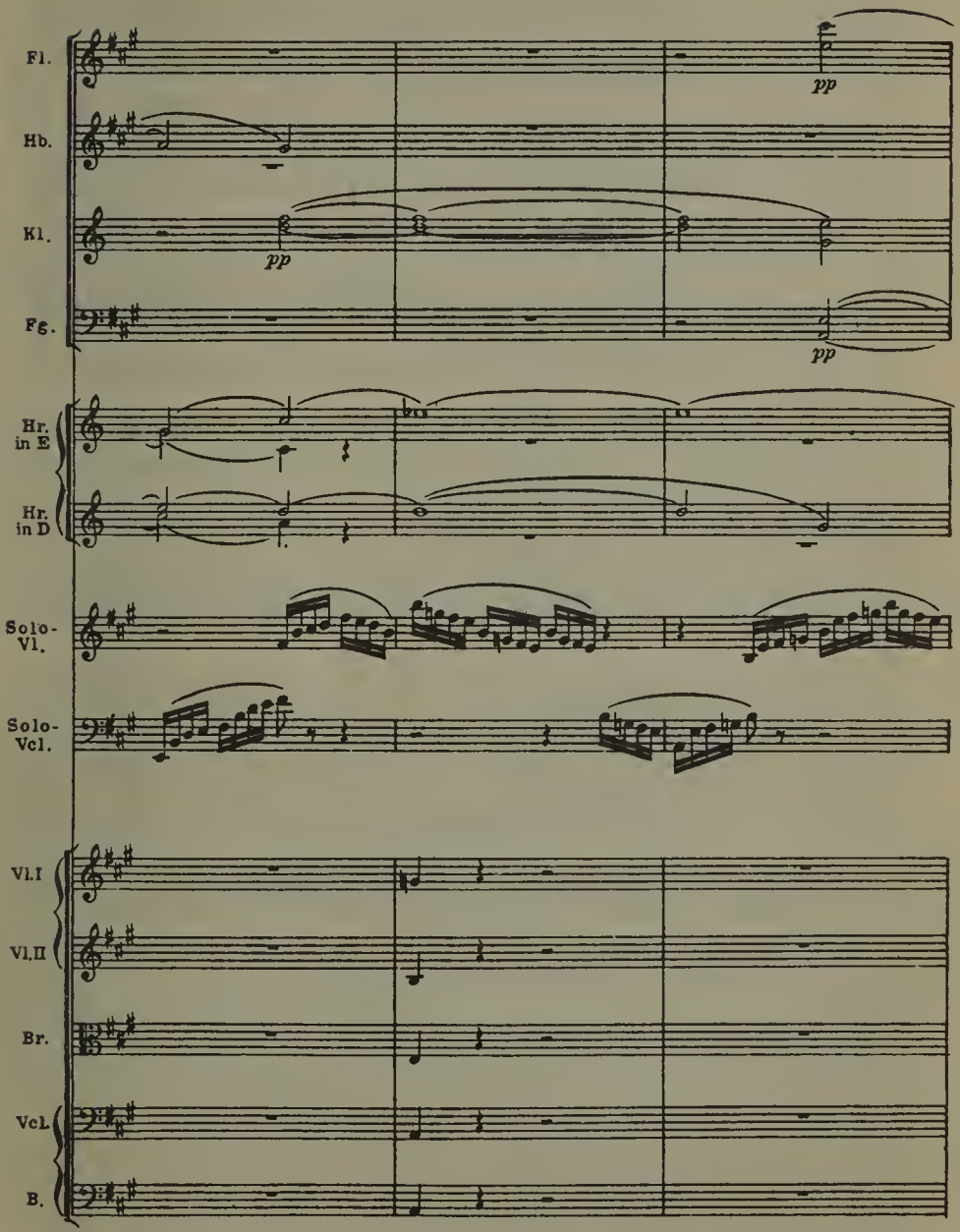

p dol.
G.P.
Fl.
Hb.
Kl.
pp
Fg.
pp
G.P.
pp
Hr. in E
Hr. in D
pp
G.P.
Solo-Vl.
G.P.
Solo-Vcl.
G.P.
Vl.I
p
Vl.II
p
arco
Br.
p dol.
Vcl.

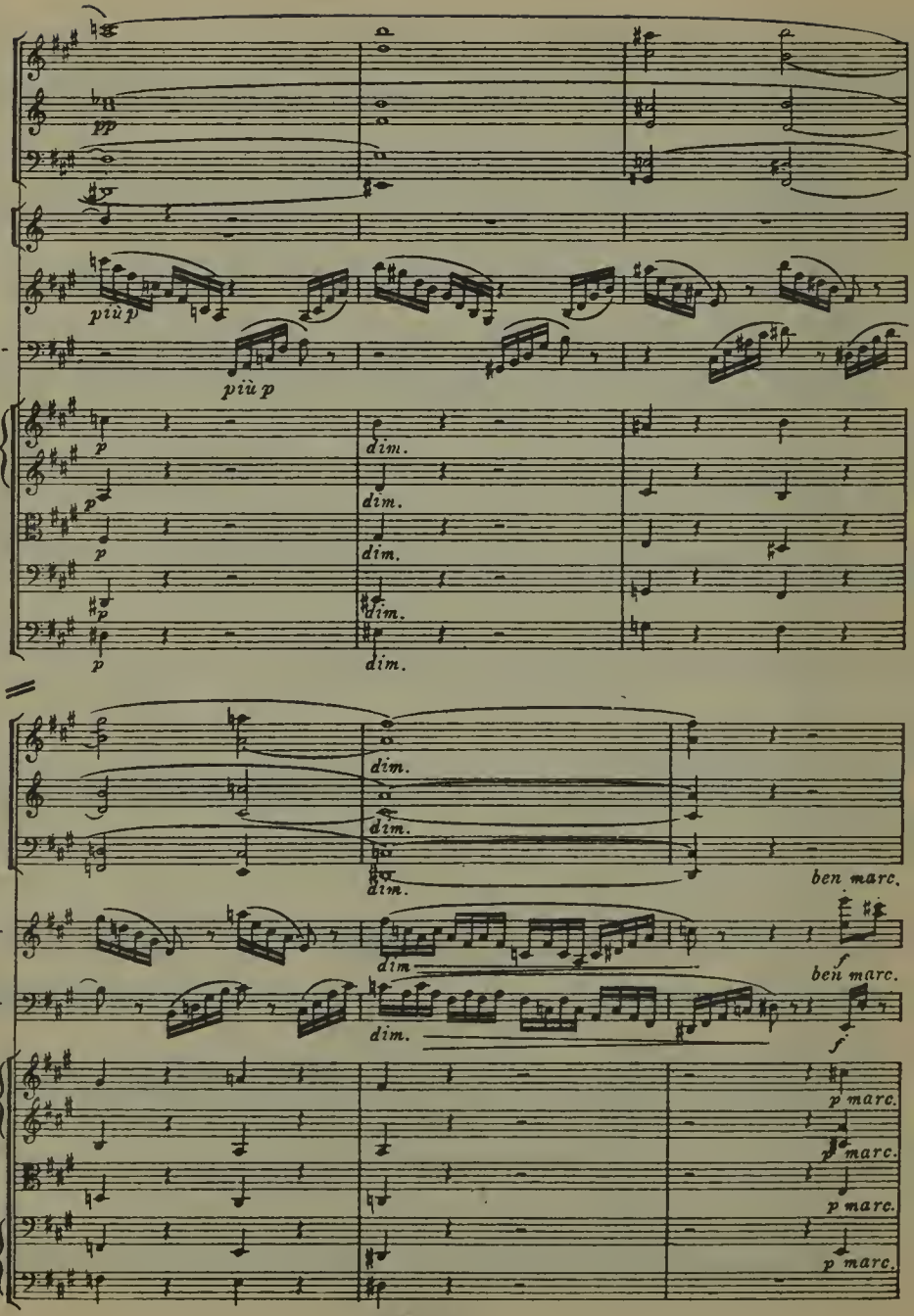

320
Fl.
Kl.
Fg.
dim.
dim.
dim.
Hr. in E
Hr. in D
pp
dim.
p dol.
Solo-Vl.
dim.
dol.
Solo-Vcl.
legg.
Vl.I
Vl.II
Br.
Vcl.
Hr. in D
Solo-Vl.
Solo-Vcl.
arco
pizz.
Vl.I
Vl.II
Br.
Vcl.
p
dol.
arco
pizz.
pizz.
p
dol.
arco
pizz.
p
dol.
p

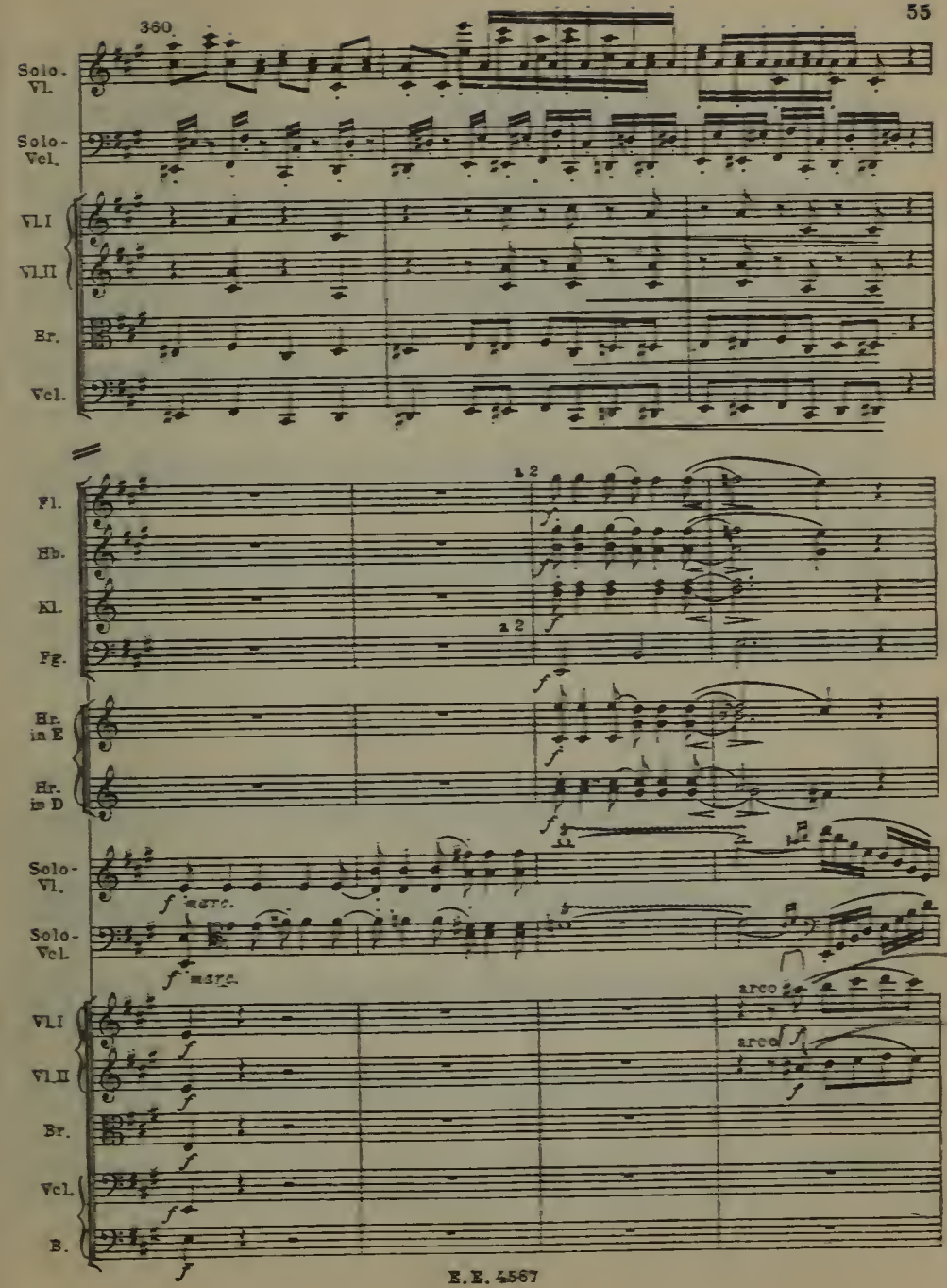

Hr. in D
Solo-Vl.
espress.
Solo-Vcl.
arco
Vl.I
arco
Vl.II
arco
Br.
arco
Vcl.
330
Hr. in D
p dol.
dim.
dol.
p dol.
Solo-Vl.
legg.
Solo-Vcl.
dol.
Vl.I
sf
pp
dim.
Vl.II
pp
dim.
Br.
sf
pp
dim.
Vcl.
sf
pp
dim.

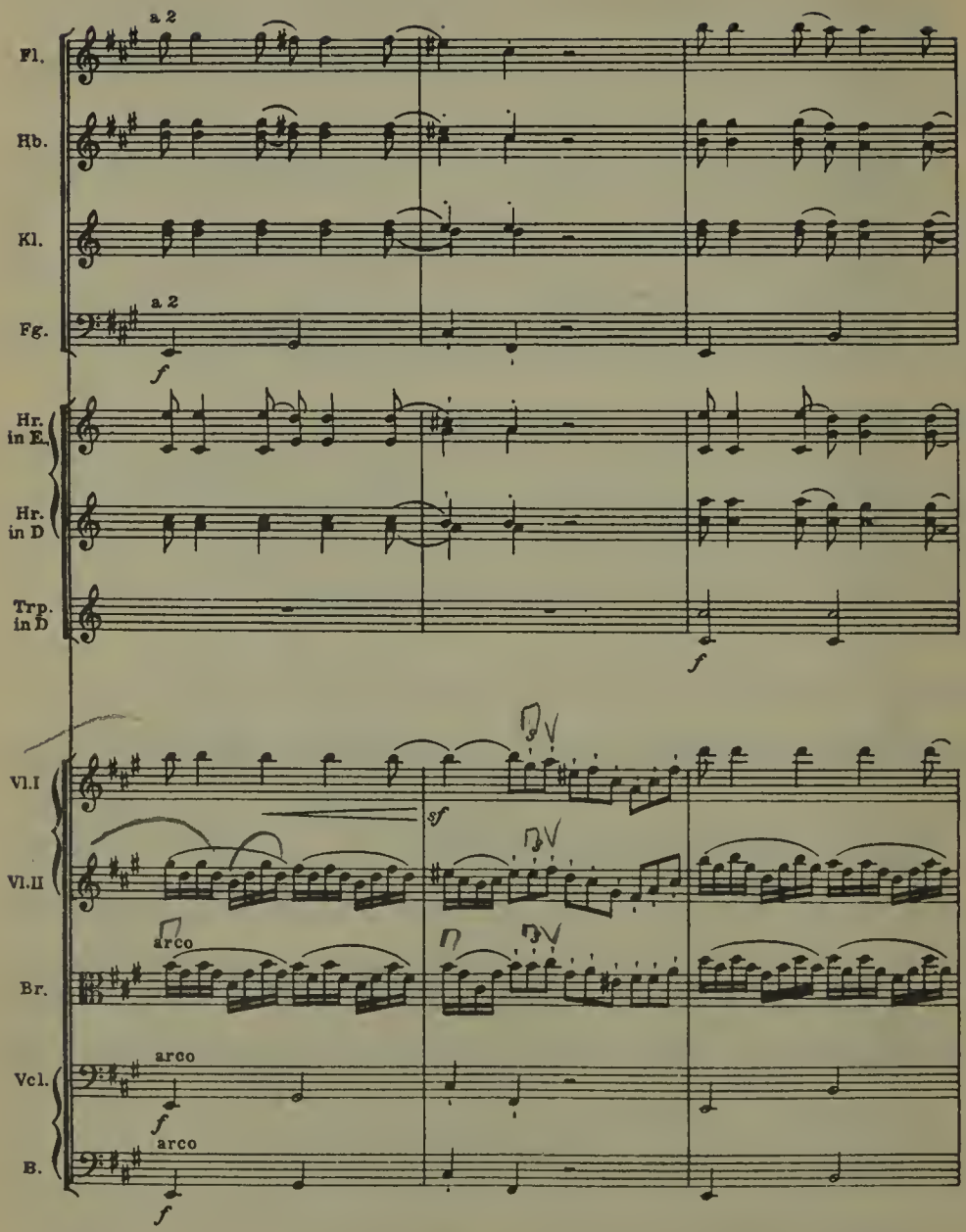

340
Hr. in D
Solo-Vl.
Solo-Vcl.
dim.
Vl.I
Vl.II
Br.
Vcl.
pizz.
arco
p
pp
Fl.
Hb.
Fg.
a 2
f
Solo-Vl.
Solo-Vcl.
pp
f
Vl.I
Vl.II
Br.
Vcl.
B.
mf
arco

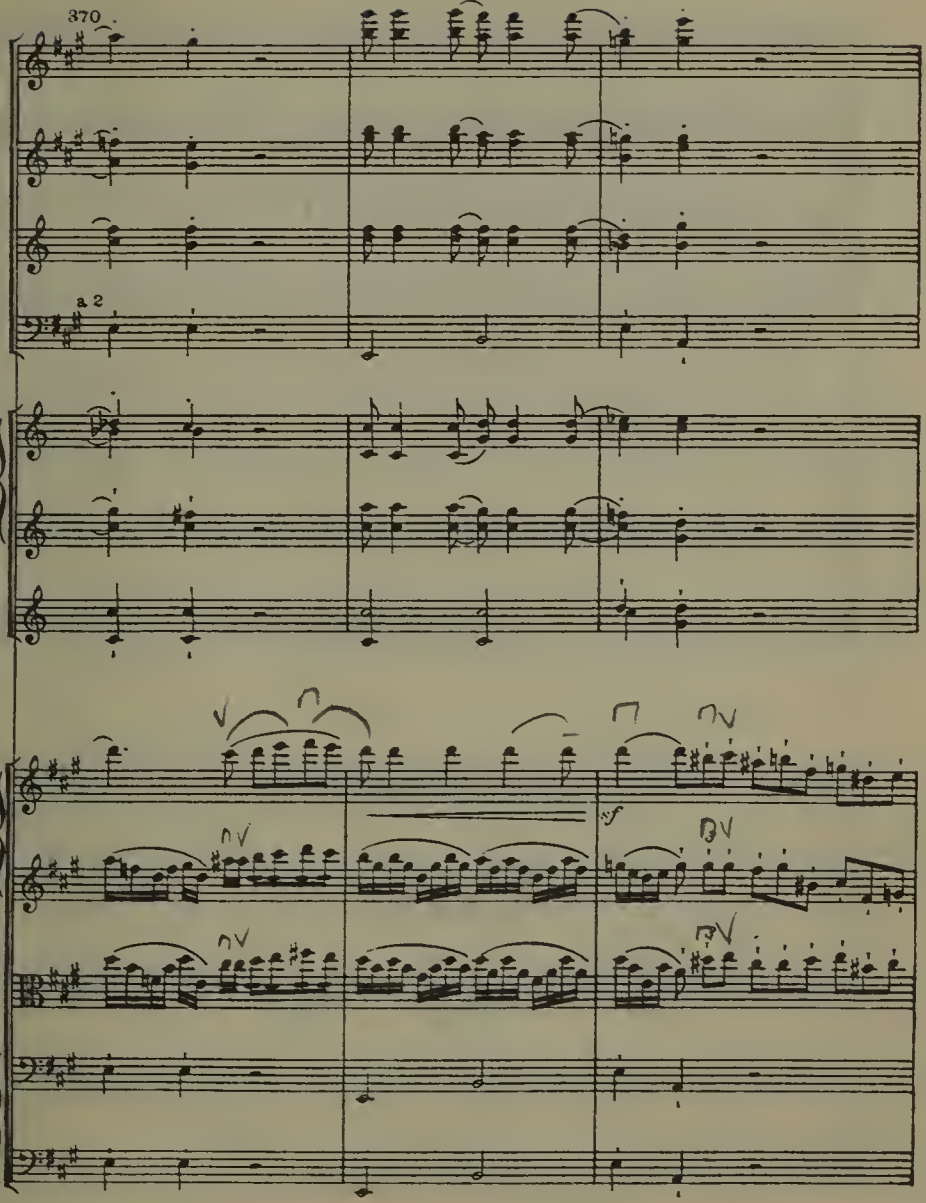

a 2
Fl.
Hb.
Kl.
Fg.
Hr. in E
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
fp
p
mf
dim.
pp
350
Hr. in D
p legg.
pizz.
E. E. 4567

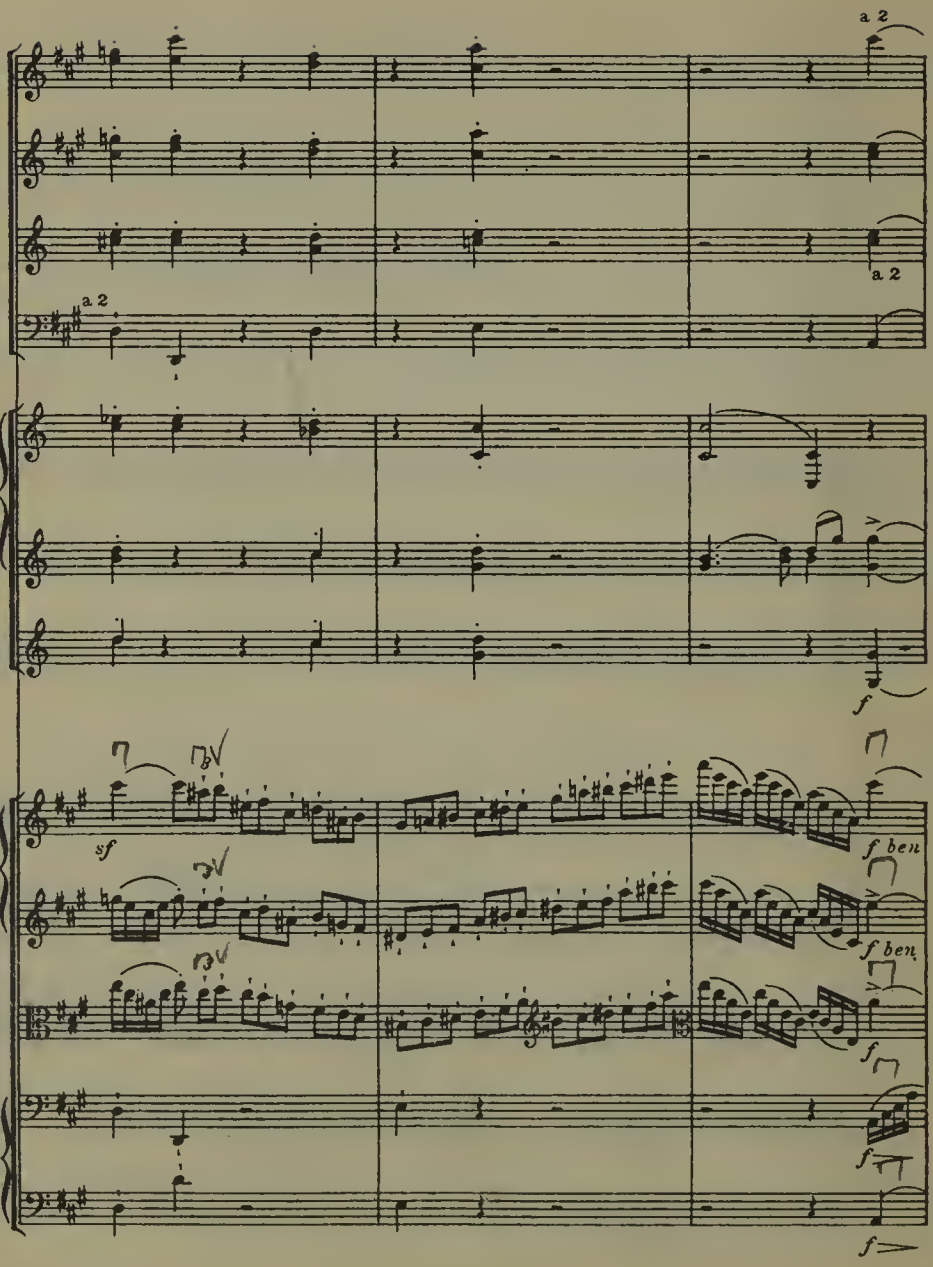

Fl.
Hb.
Kl.
Fg.
pp
pp
pp
Hr. in E
Hr. in D
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.

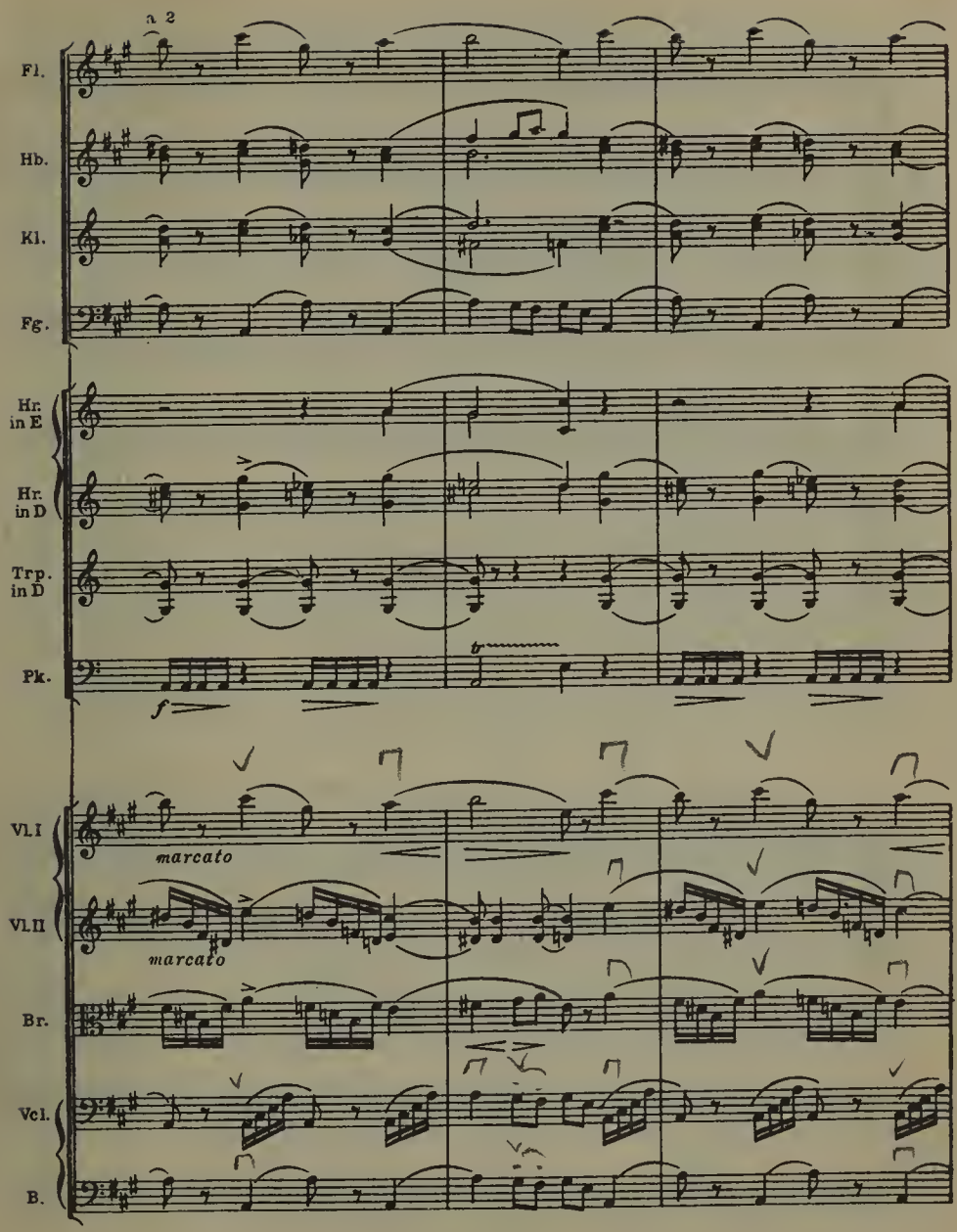

Fl.
Kl.
pp
Fg.
Hr. in E
Solo Vl.
più p
Solo-Vcl.
più p
Vl.I
Vl.II
p
dim.
Br.
Vcl.
B.
Fl.
Kl.
Fg.
ben marc.
Solo-Vl.
f
Solo-Vcl.
Vl.I
Vl.II
p marc.
Br.
Vcl.
B.

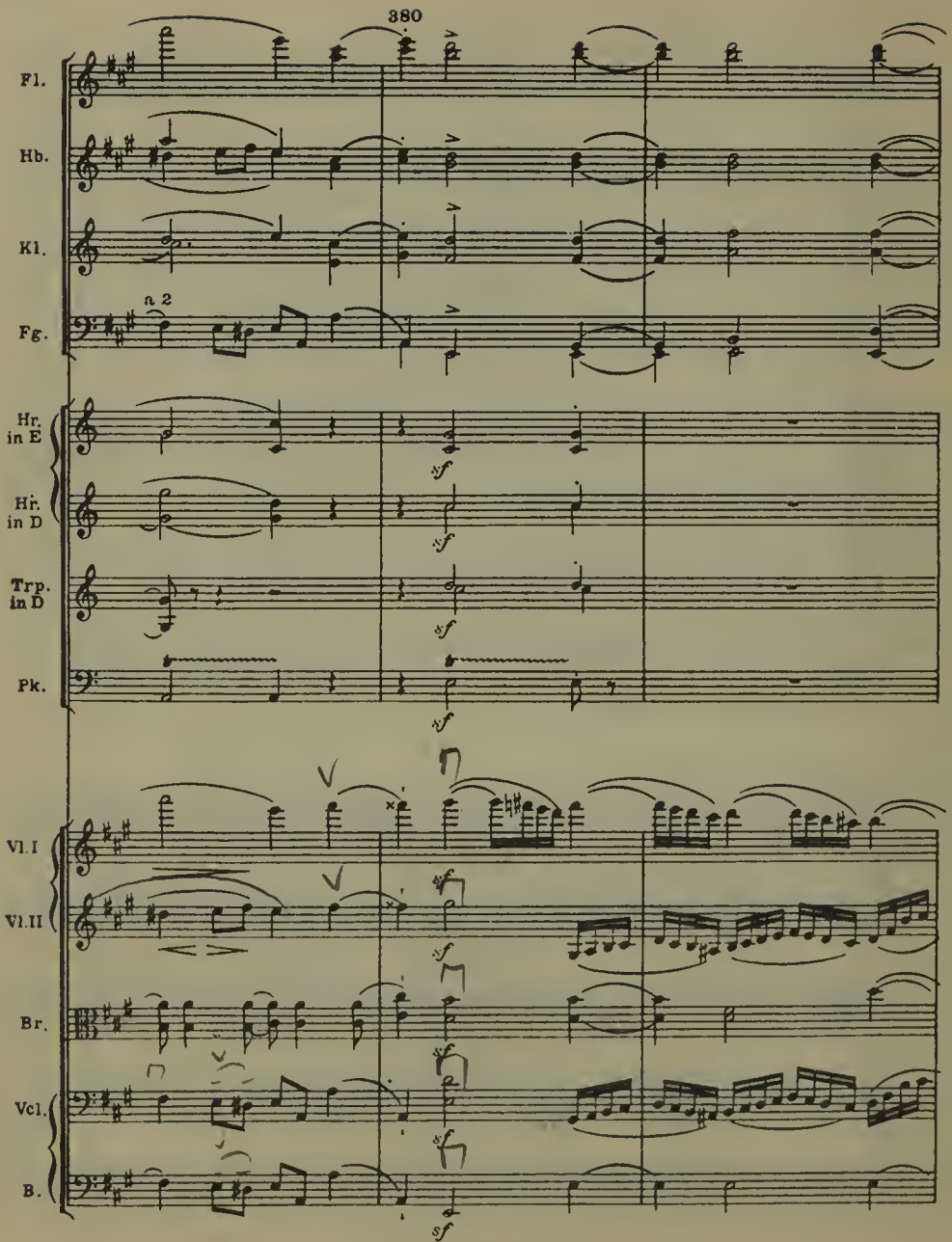

360
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
Fl.
Hb.
Kl.
Fg.
a 2
a 2
Hr. in E
Hr. in D
Solo-Vl.
Solo-Vcl.
marc.
marc.
Vl.I
Vl.II
Br.
Vcl.
B.
arco
arco

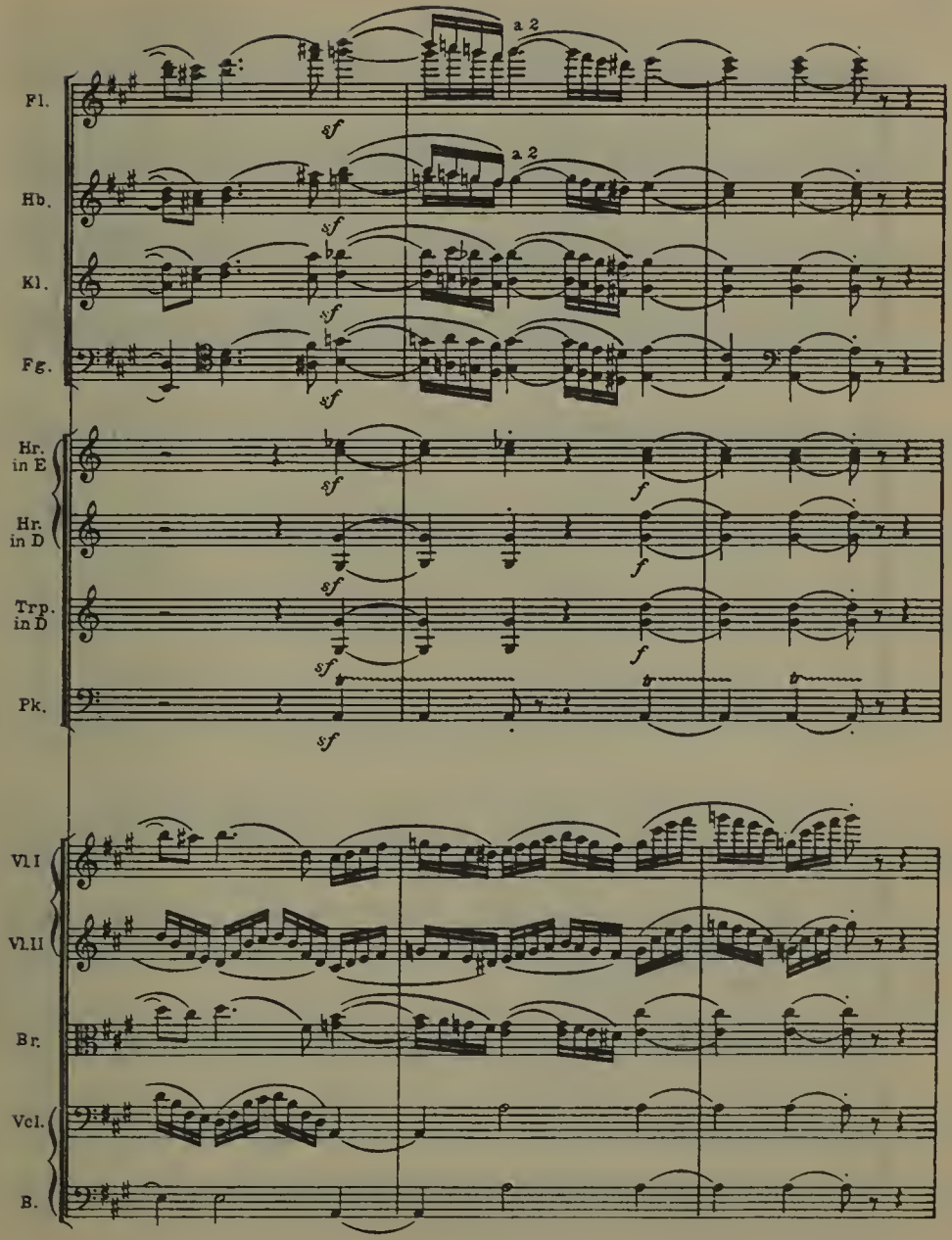

Fl.
a 2
Hb.
Kl.
Fg.
a 2
f
Hr. in E.
Hr. in D
Trp. in D
f
Vl.I
sf
Vl.II
Br.
arco
Vcl.
arco
f
B.
arco
f

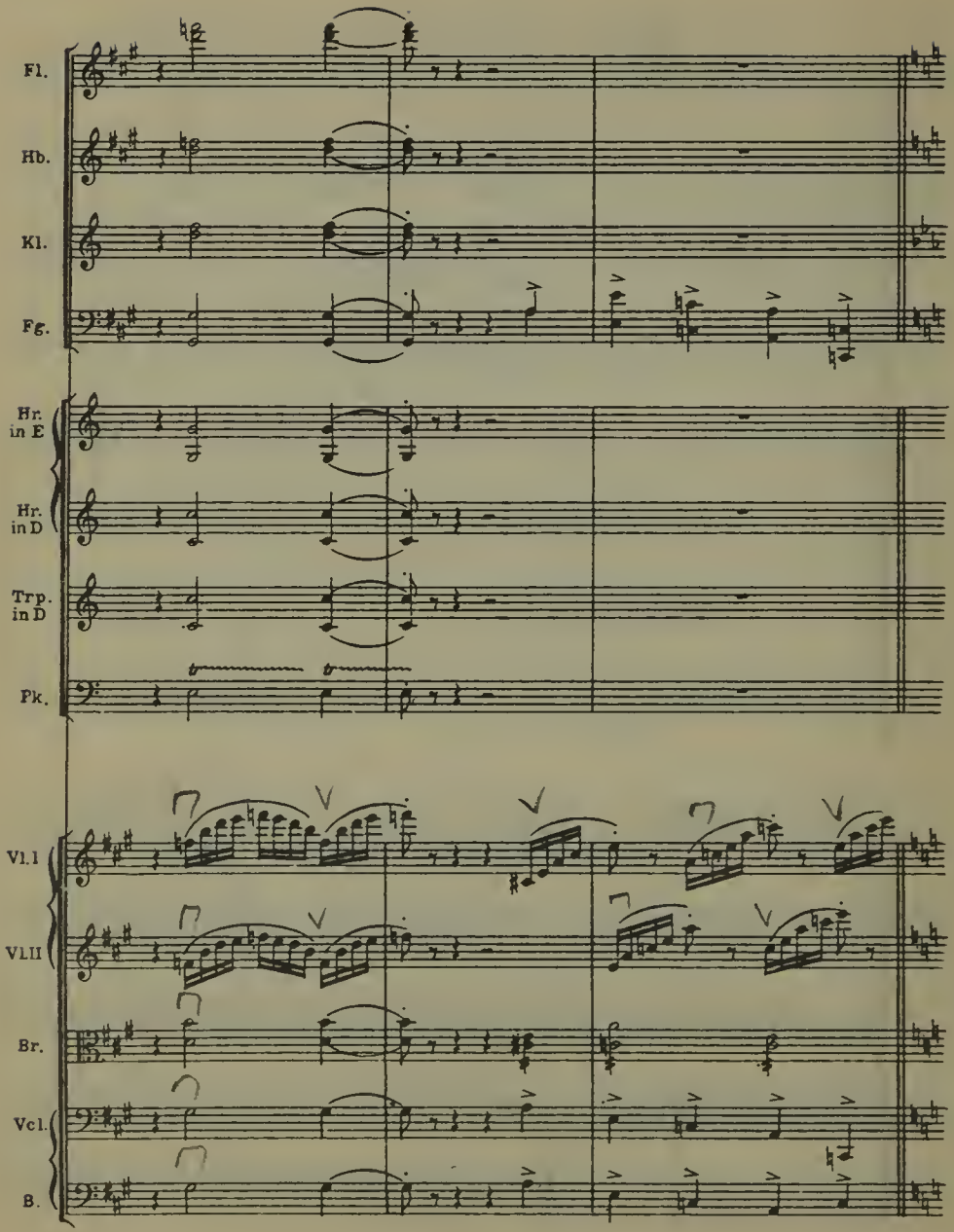

370
Fl.
Hb.
Kl.
a 2
Fg.
Hr. in E
Hr. in D
Trp. in D
Vl.I
Vl.II
Br.
Vcl.
B.

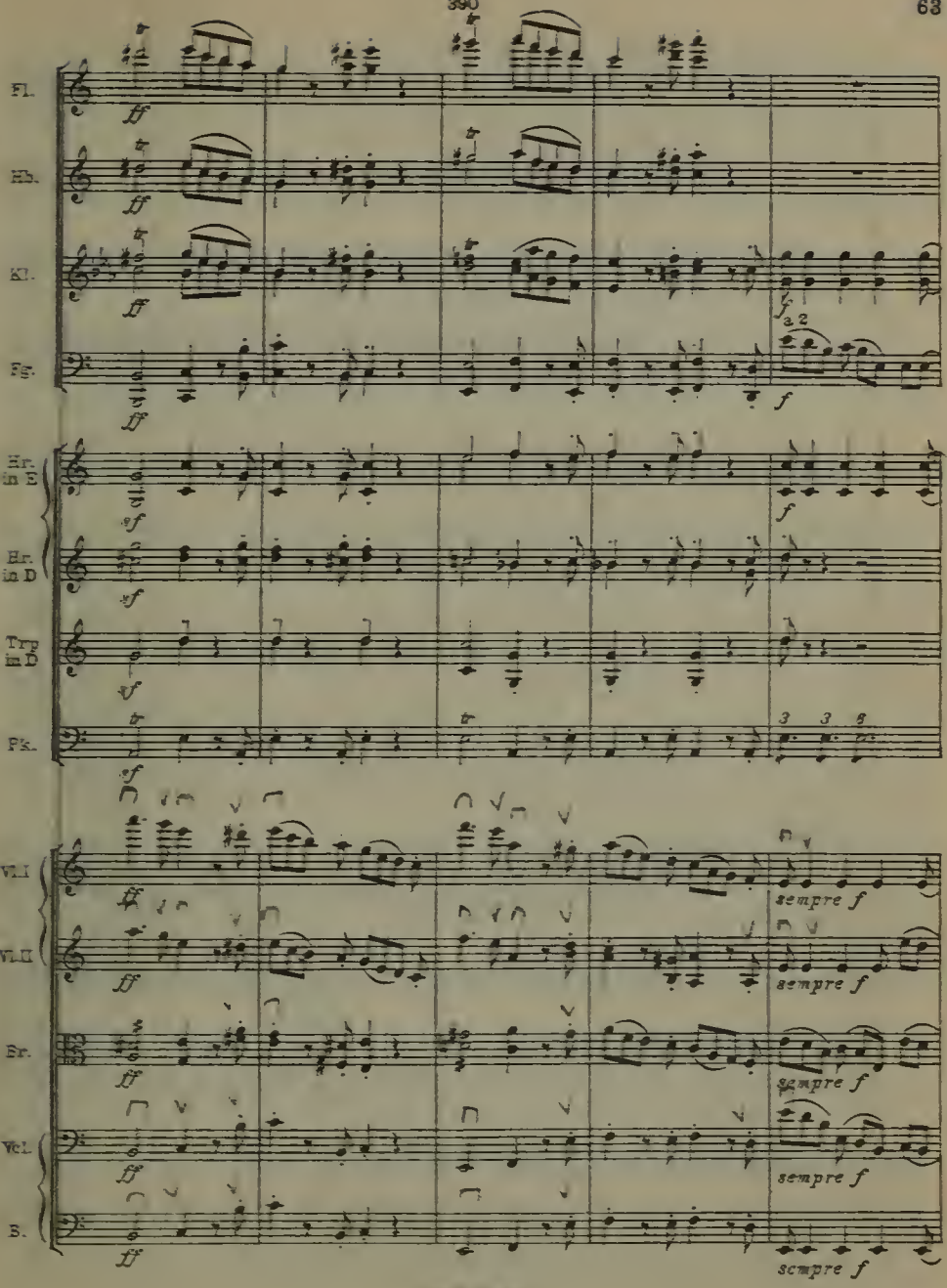

Fl.
Hb.
Kl.
Fg.
a 2
a 2
a 2
Hr. in E
Hr. in D
Trp. in D
f
Vl. I
Vl. II
Br.
Vcl.
B.
sf
f ben.
f ben.
f
f
f

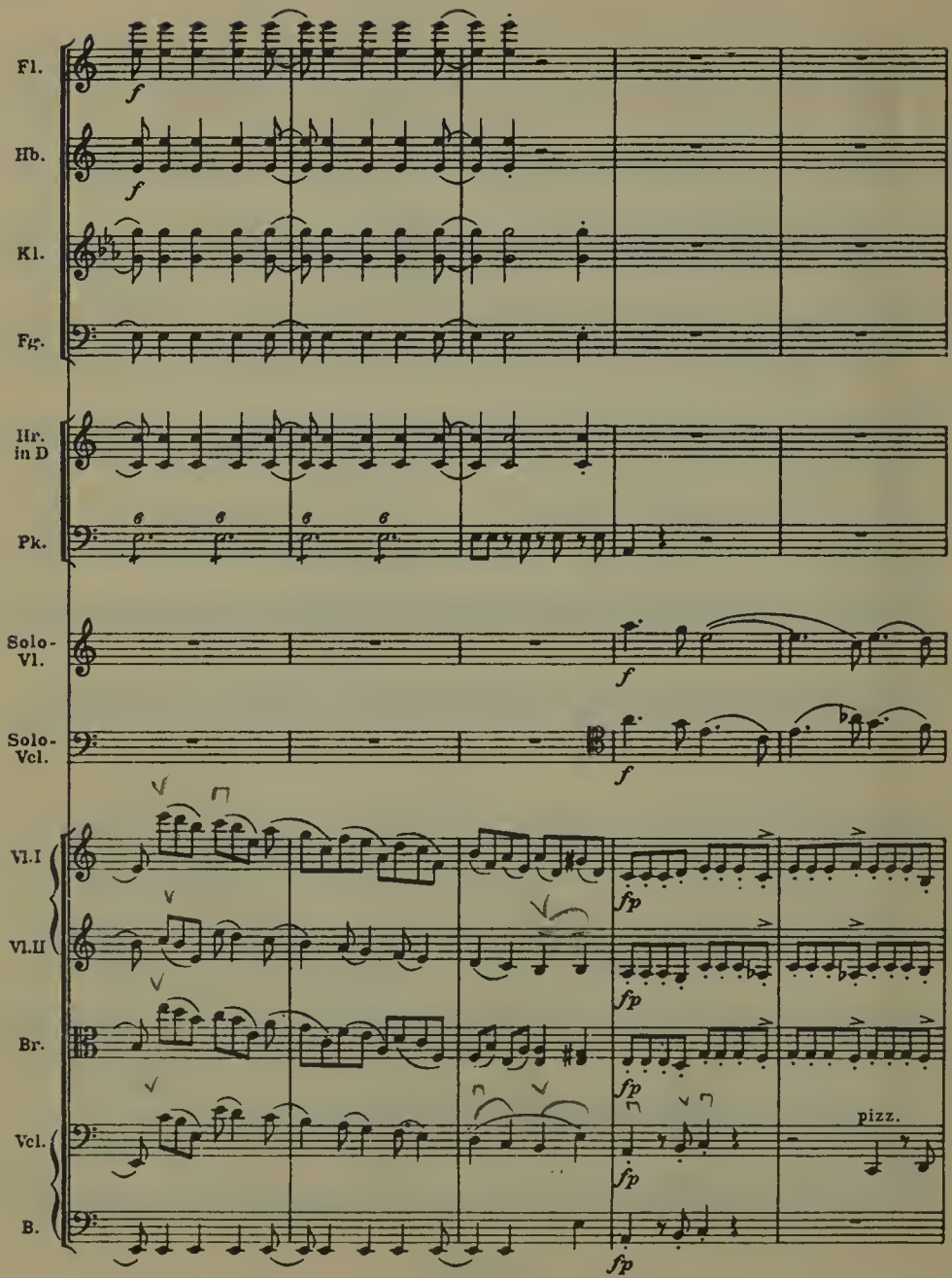

a 2
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
f
Vl.I
Vl.II
Br.
Vcl.
B.
marcato
marcato

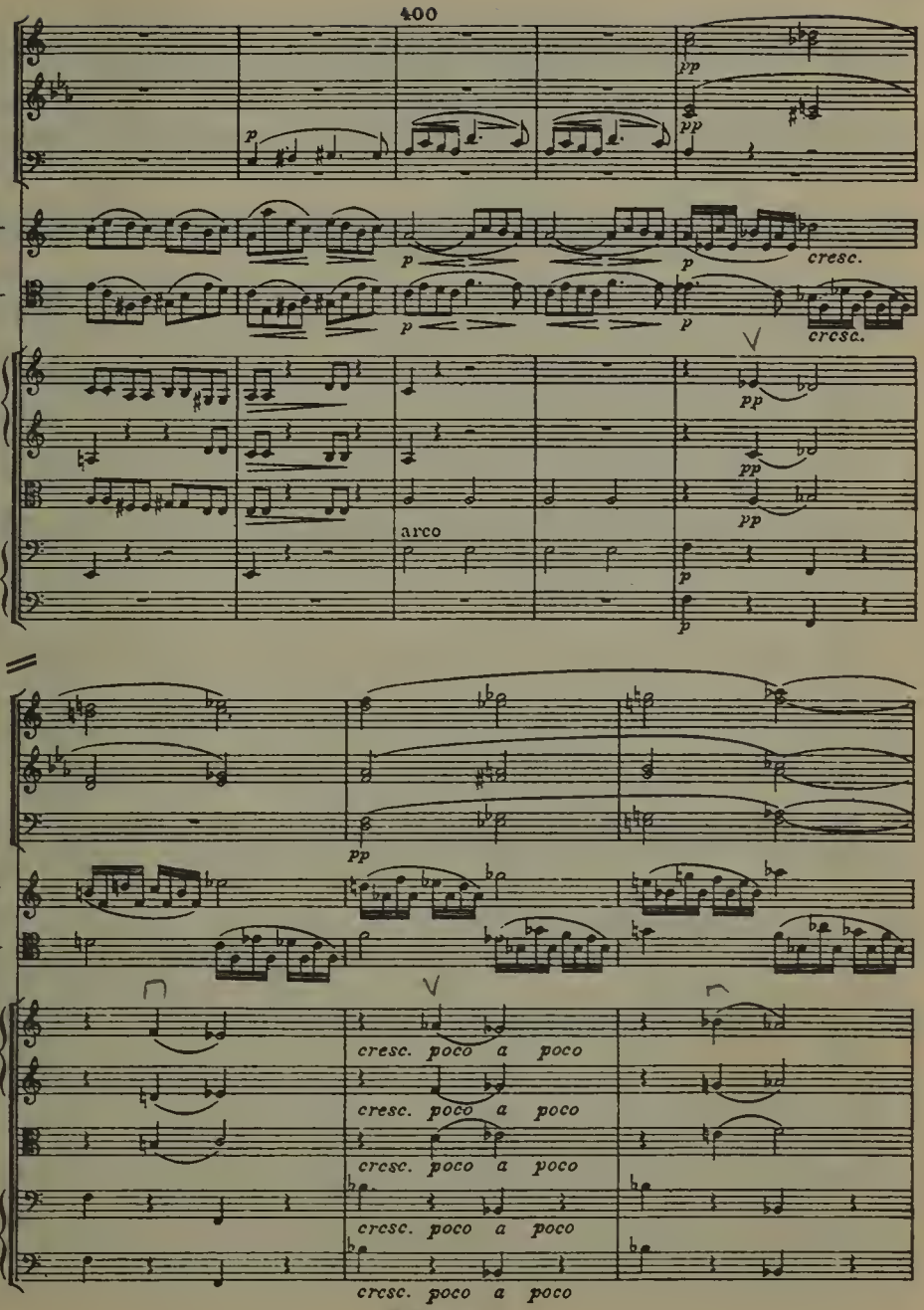

380
Fl.
Hb.
Kl.
a 2
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
sf
Vl.I
Vl.II
Br.
Vcl.
B.

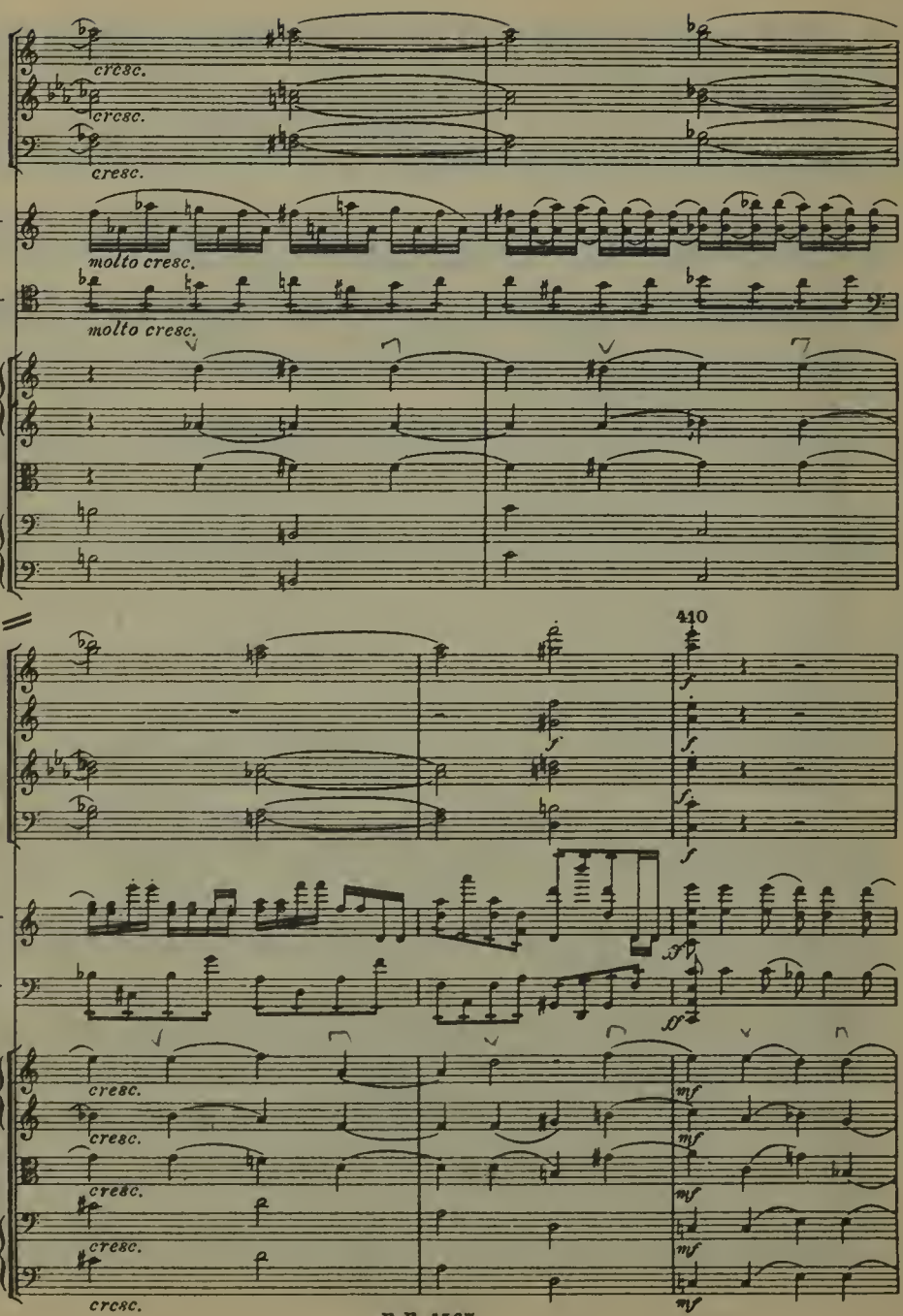

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Vl.I
Vl.II
Br.
Vcl.
B.
a 2
a 2
sf
f

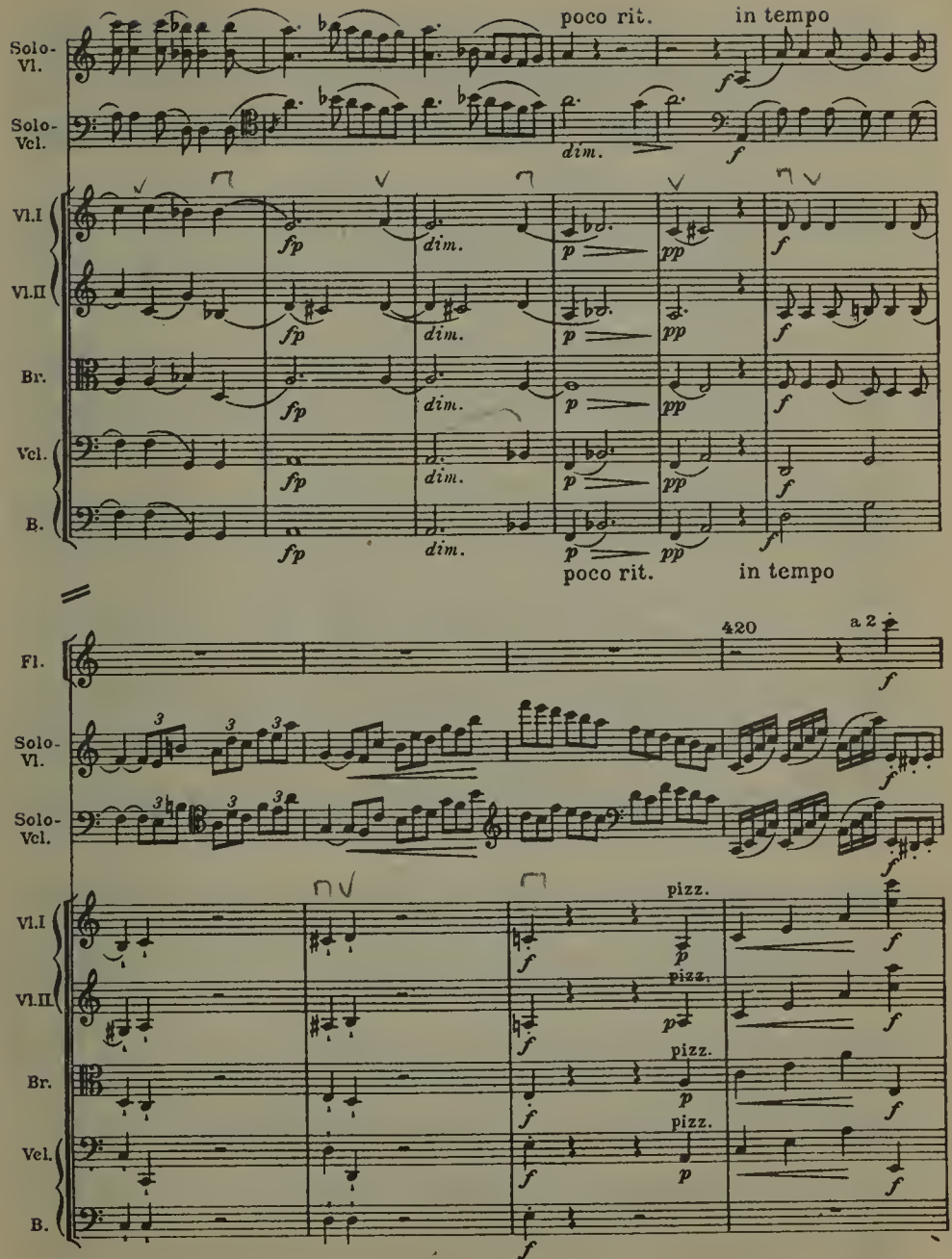

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Vl.I
Vl.II
Br.
Vcl.
B.

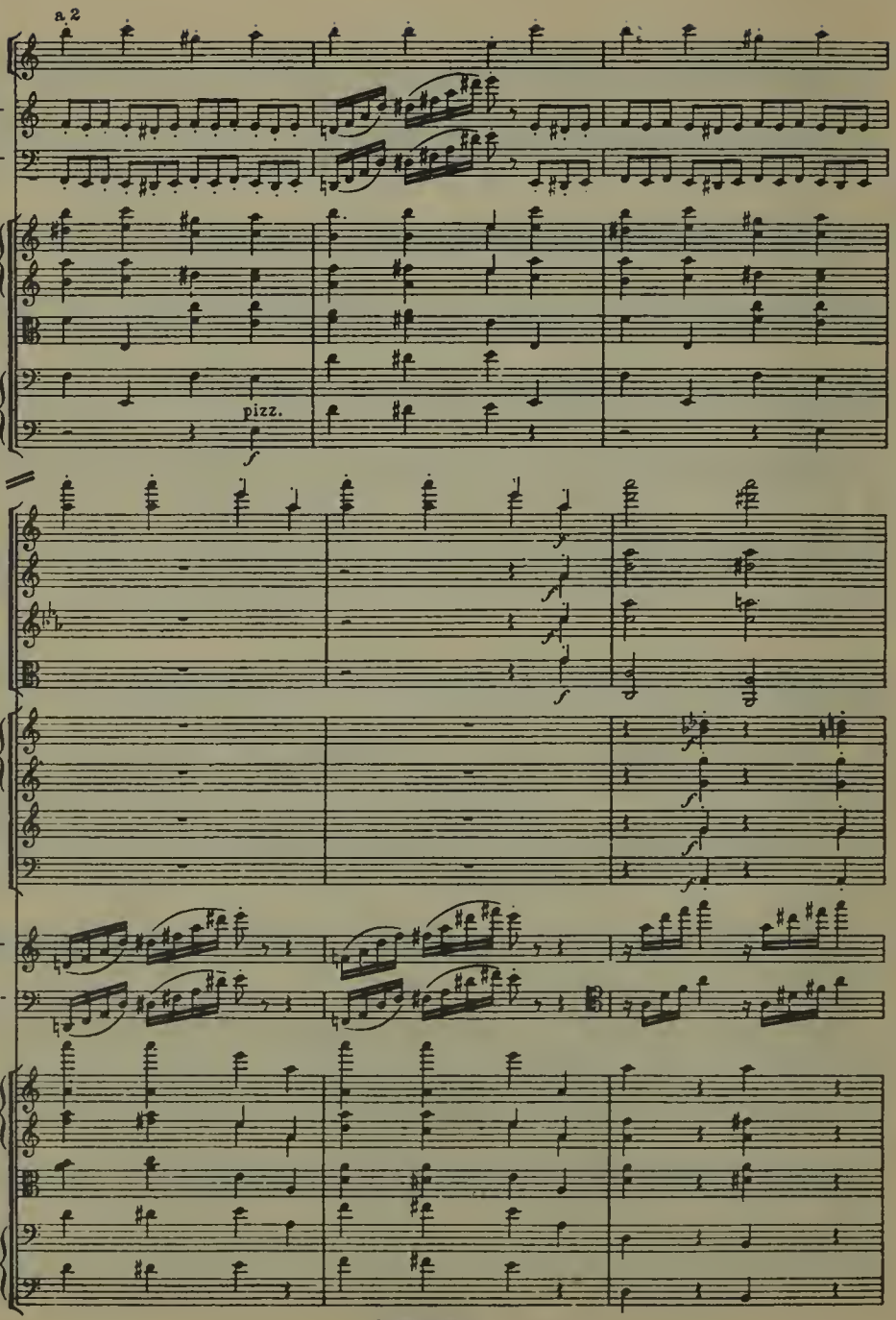

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Vl.I
Vl.II
Br.
Vcl.
B.
ff
sf
f
a 2
3 3 3
sempre f

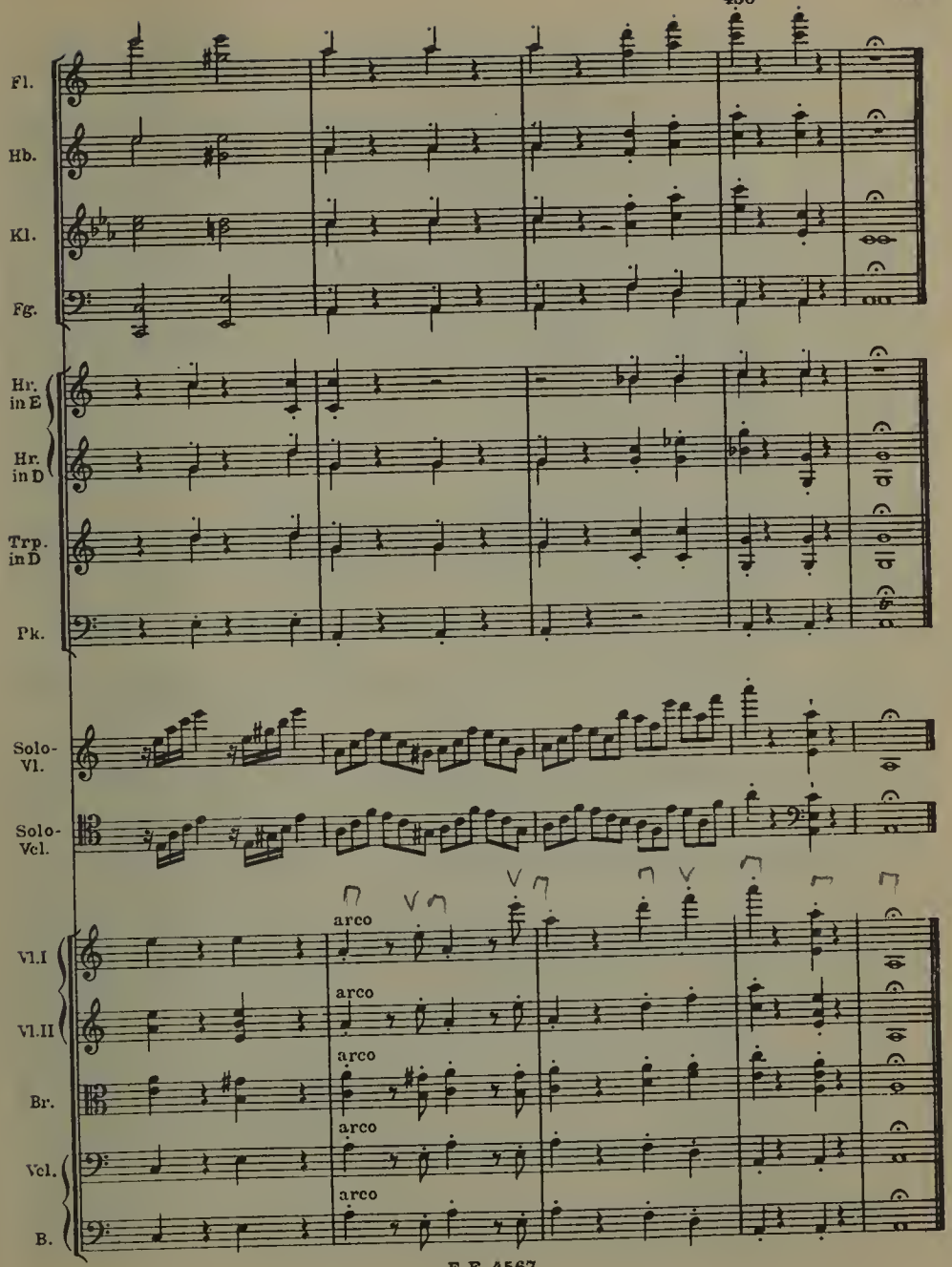

Fl.
Hb.
Kl.
Fg.
Hr. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
f
fp
pizz.

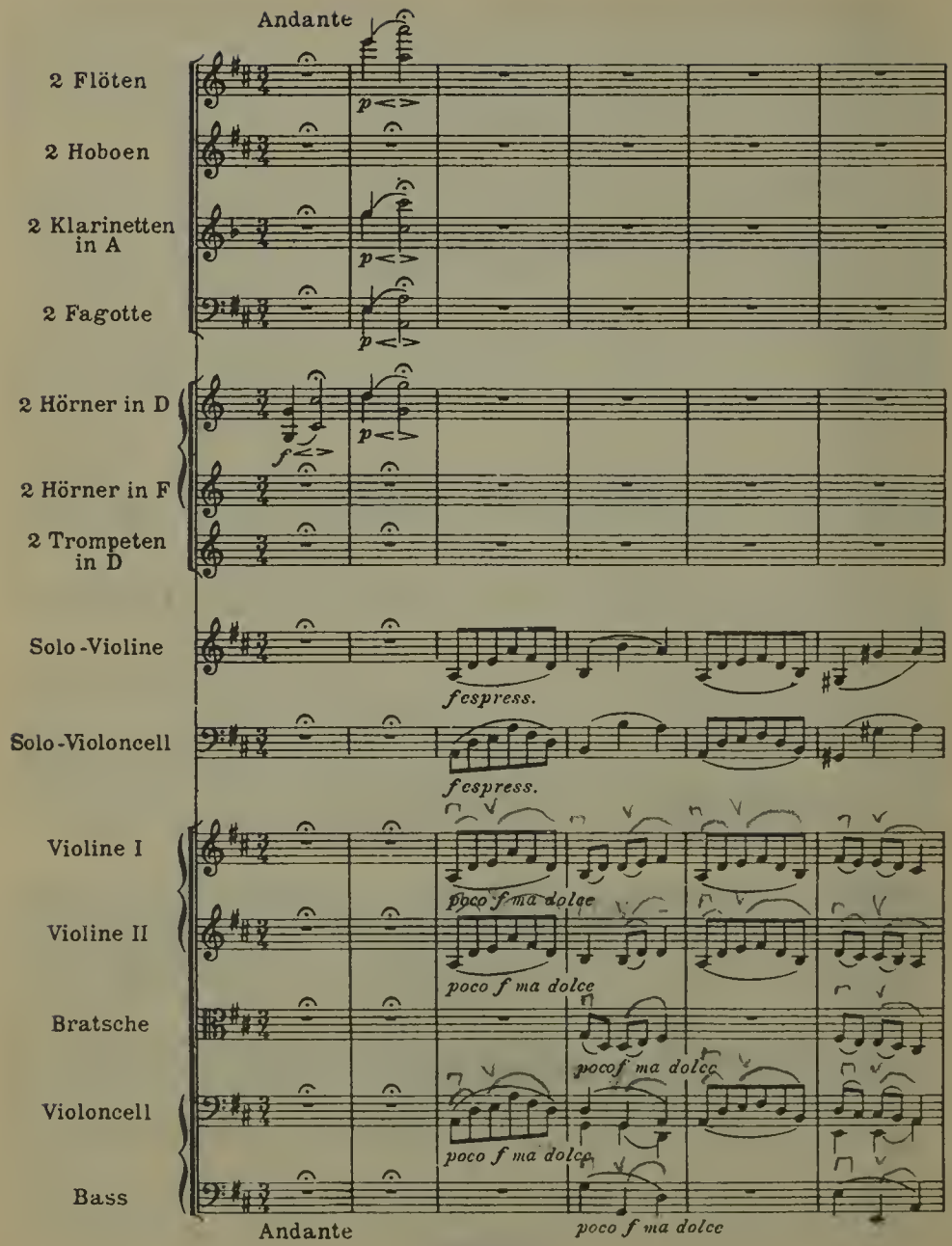

400
Fl.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
pp
p
cresc.
arco
cresc. poco a poco

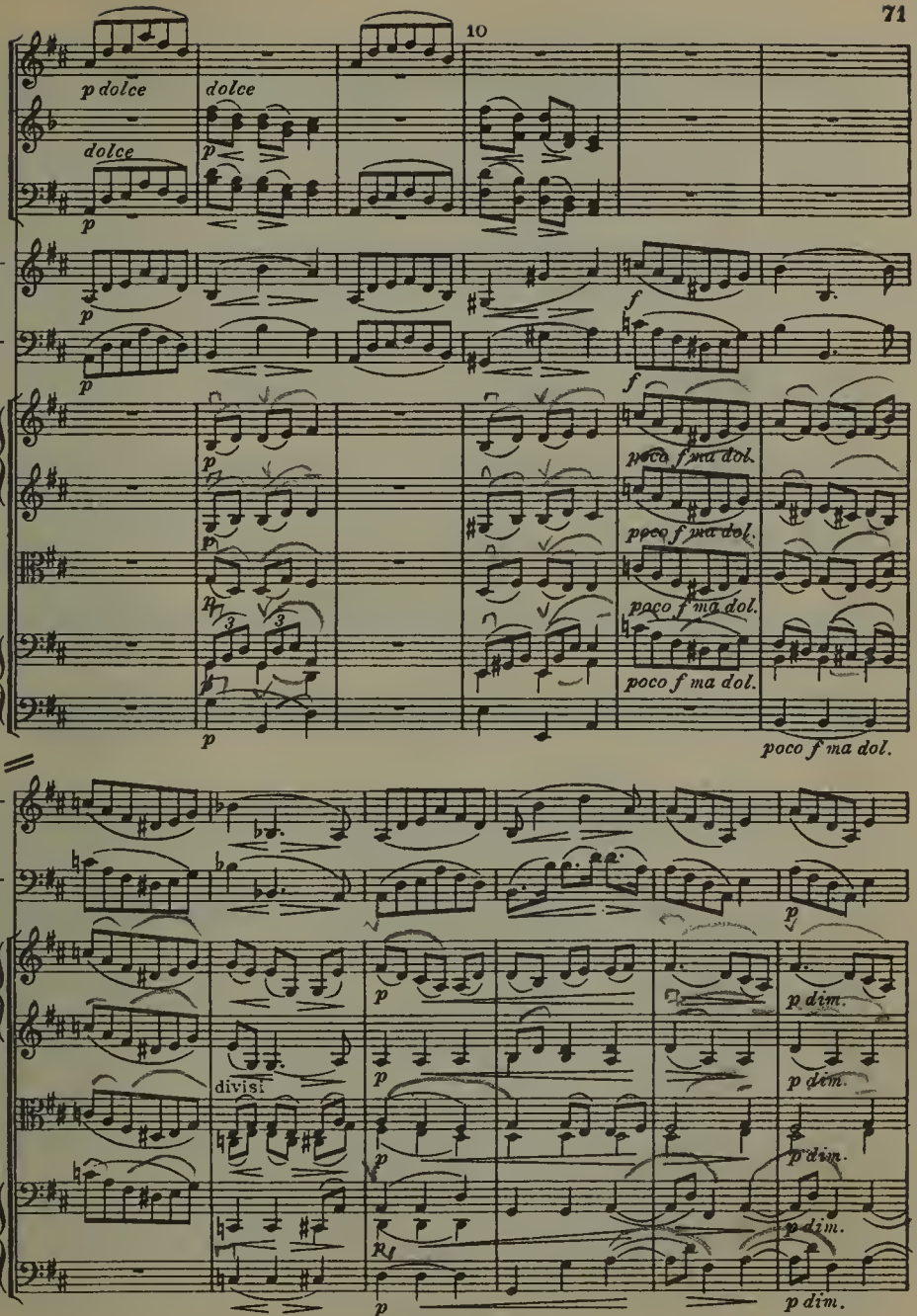

Fl.
Kl.
Fg.
cresc.
cresc.
cresc.
Solo-Vl.
molto cresc.
Solo-Vcl.
molto cresc.
Vl.I
Vl.II
Br.
Vcl.
B.
410
Fl.
Hb.
Kl.
Fg.
f
f
f
f
Solo-Vl.
Solo-Vcl.
ff
ff
Vl.I
Vl.II
Br.
Vcl.
B.
cresc.
cresc.
cresc.
cresc.
cresc.
mf
mf
mf
mf
mf

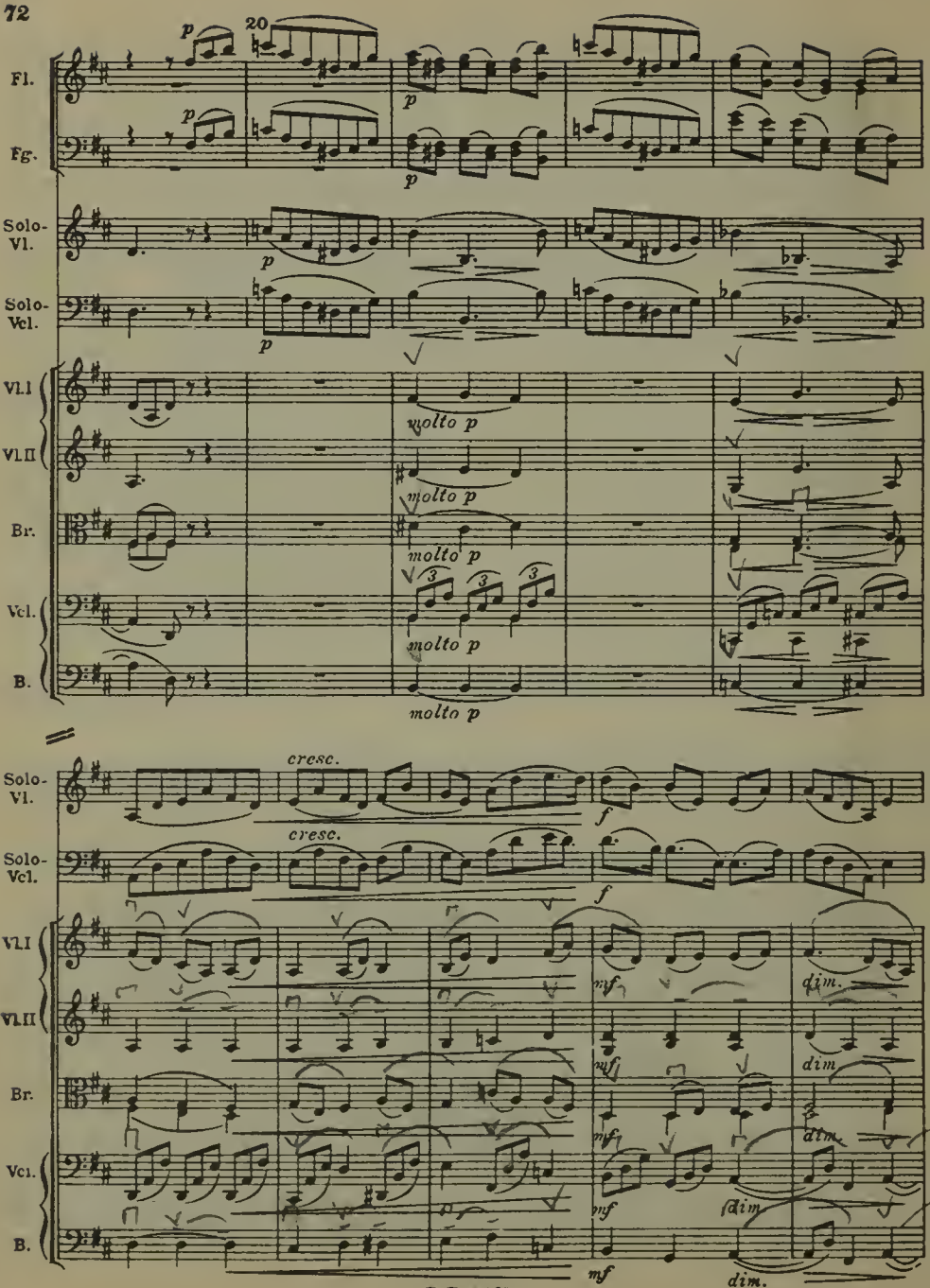

poco rit.
in tempo
Solo-Vl.
Solo-Vcl.
dim.
Vl.I
Vl.II
Br.
Vcl.
B.
fp
dim.
p
pp
f
poco rit.
in tempo
420
a 2
Fl.
pizz.

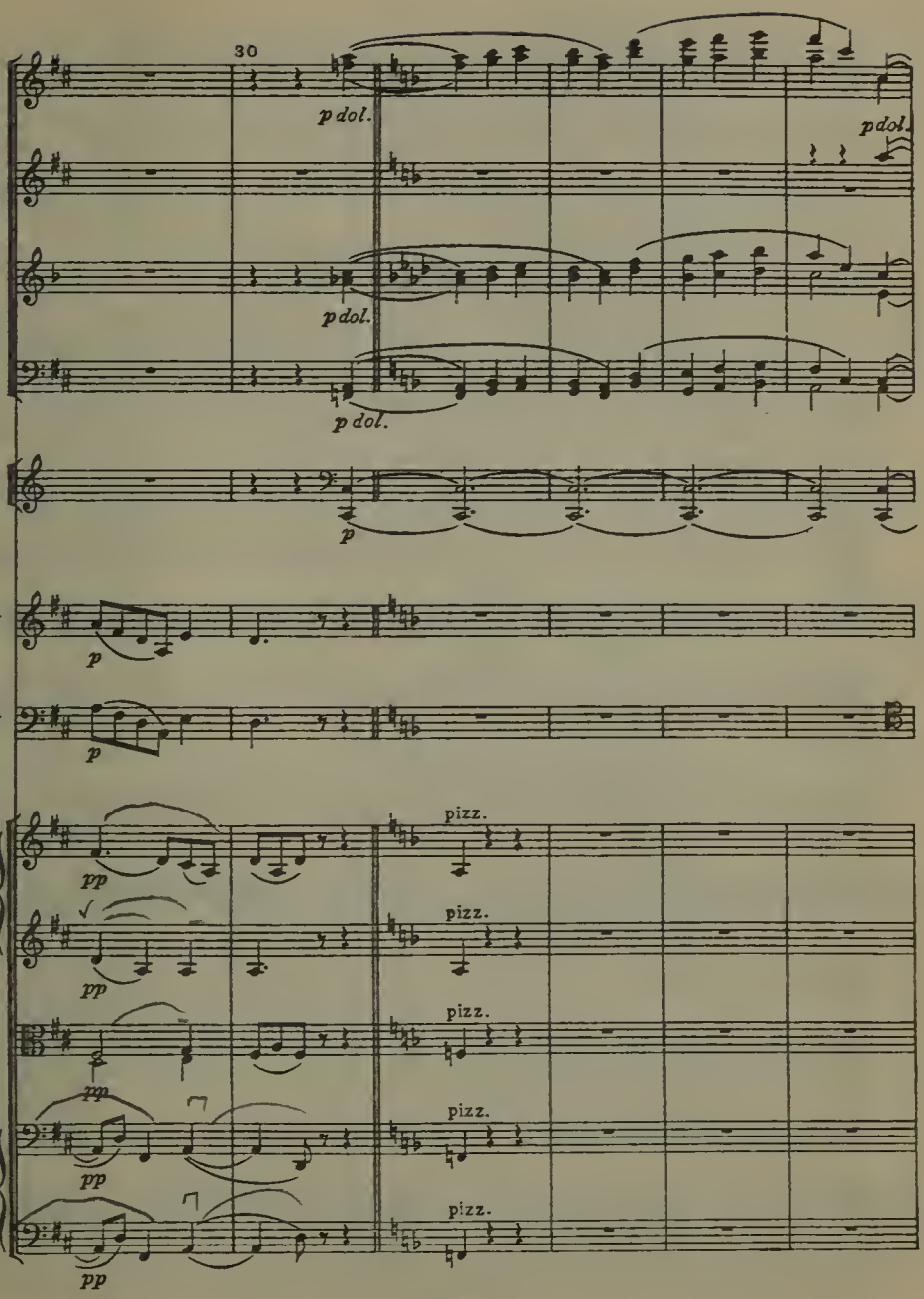

a 2
Fl.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
pizz.
f
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.

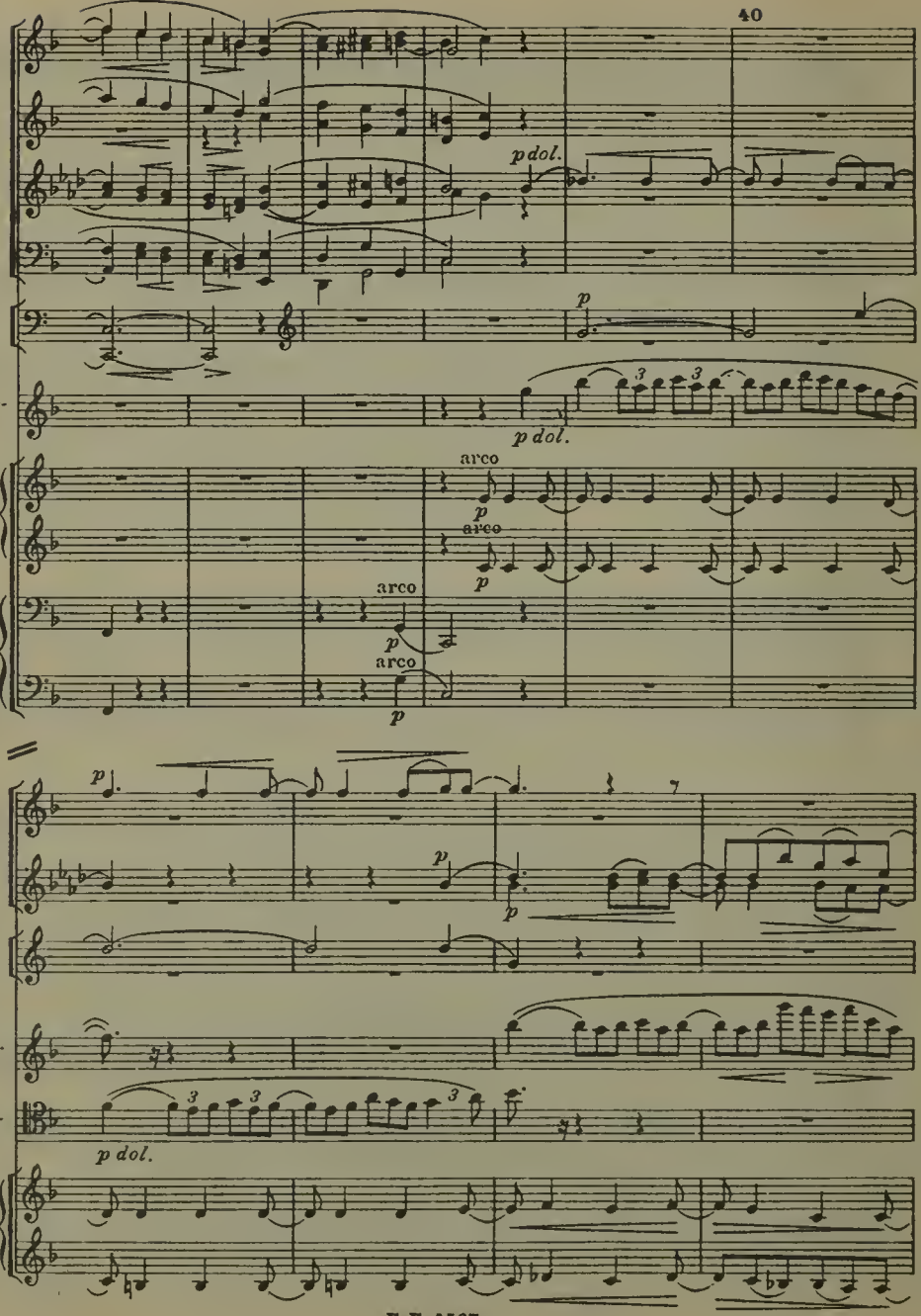

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
arco
arco
arco
arco
arco

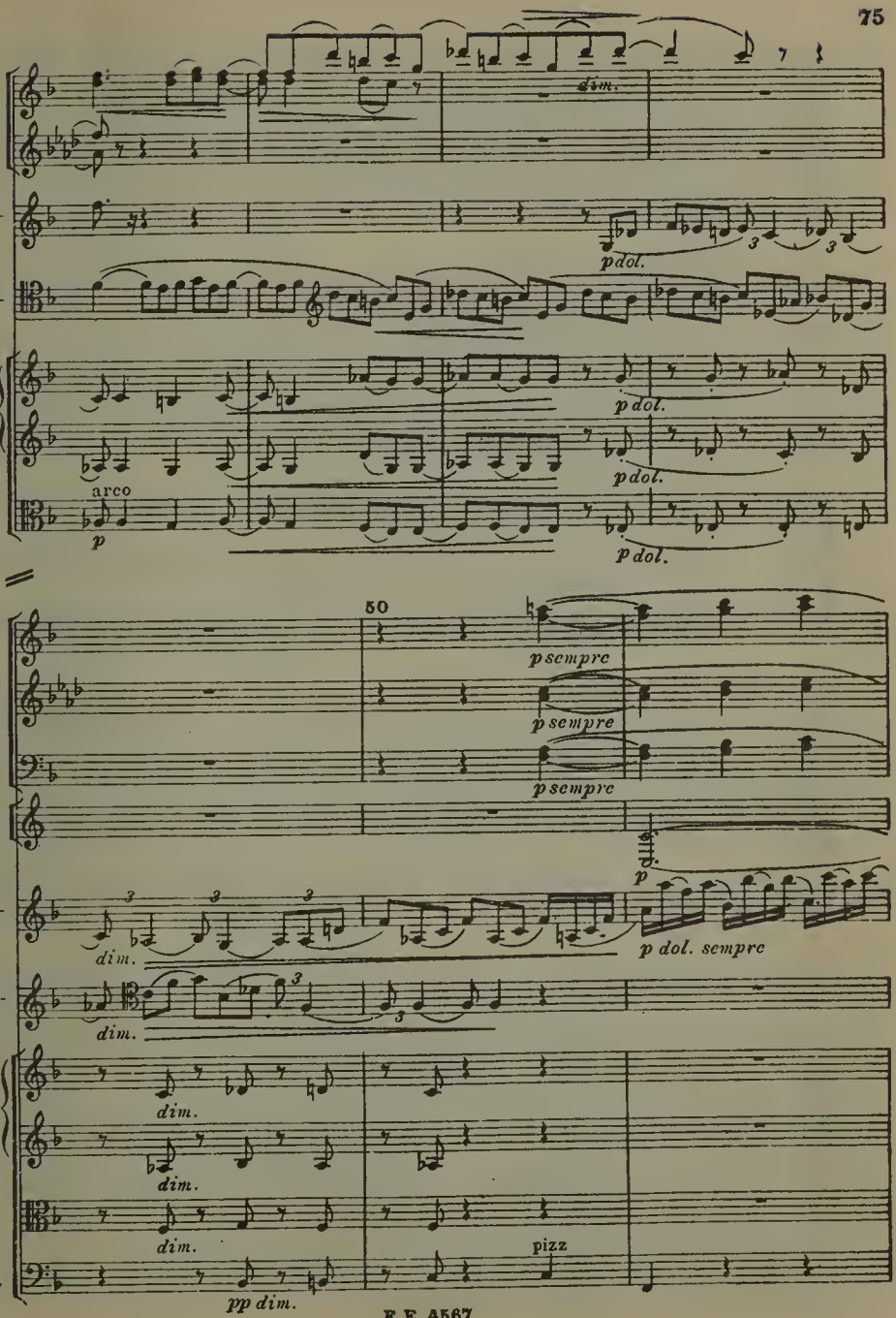

Andante
2 Flöten
2 Hoboen
2 Klarinetten in A
2 Fagotte
2 Hörner in D
2 Hörner in F
2 Trompeten in D
Solo-Violine
Solo-Violoncell
Violine I
Violine II
Bratsche
Violoncell
Bass
p
f
fespress.
poco f ma dolce
Andante

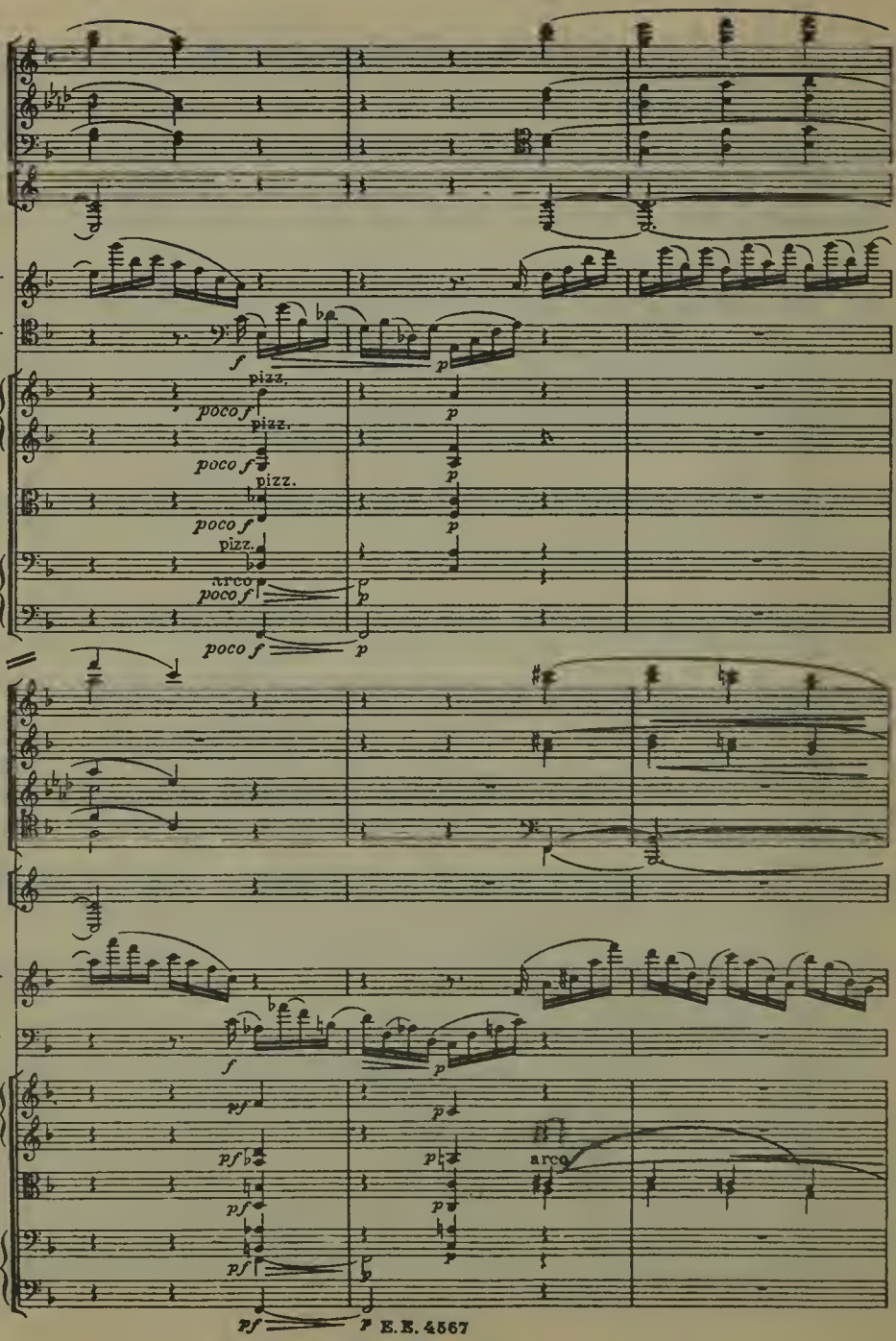

10
Fl.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
p dolce
dolce
dolce
p
f
poco f ma dol.
divisi
p dim.

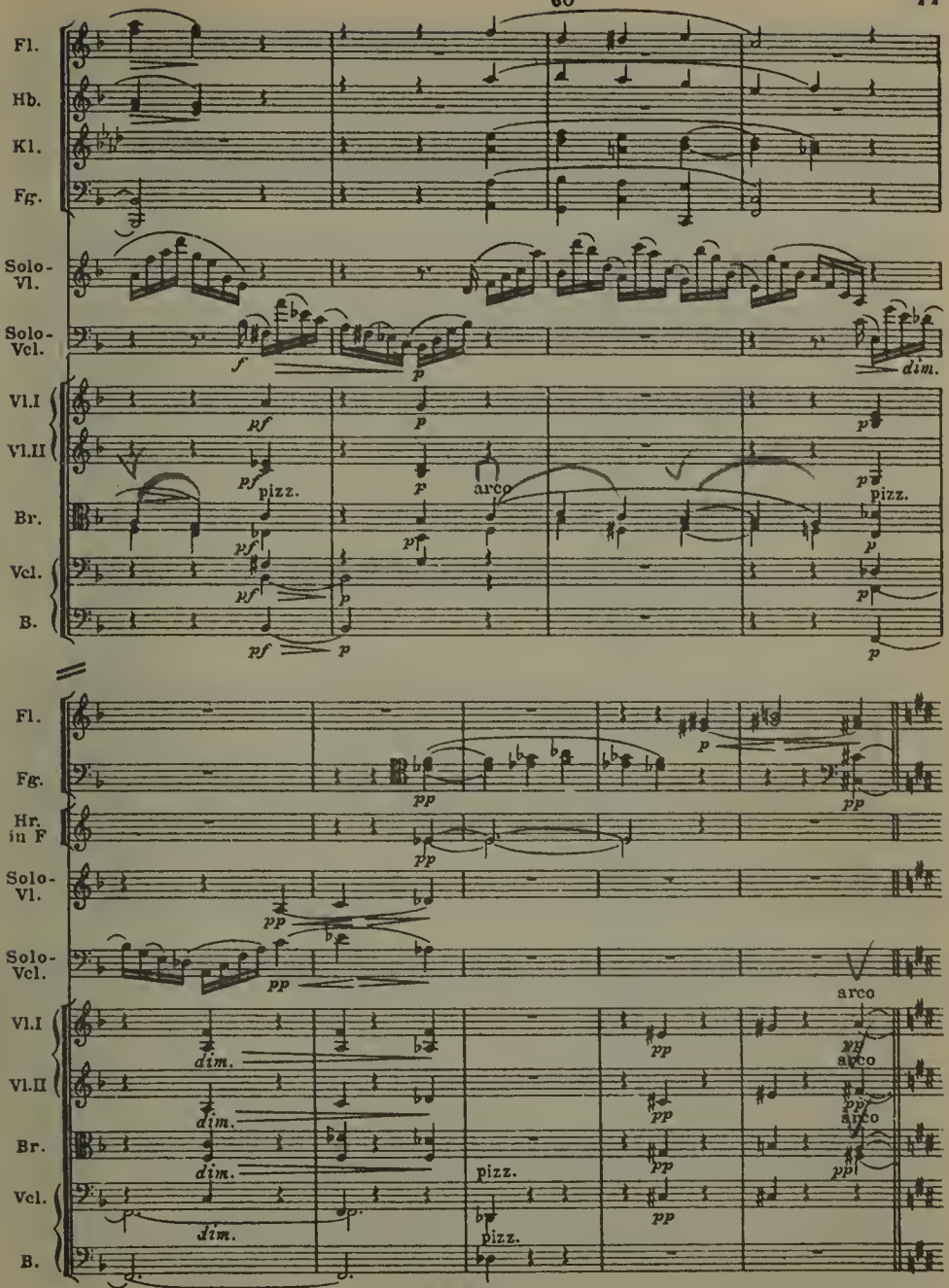

Fl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
20
p
molto p
cresc.
f
mf
dim.

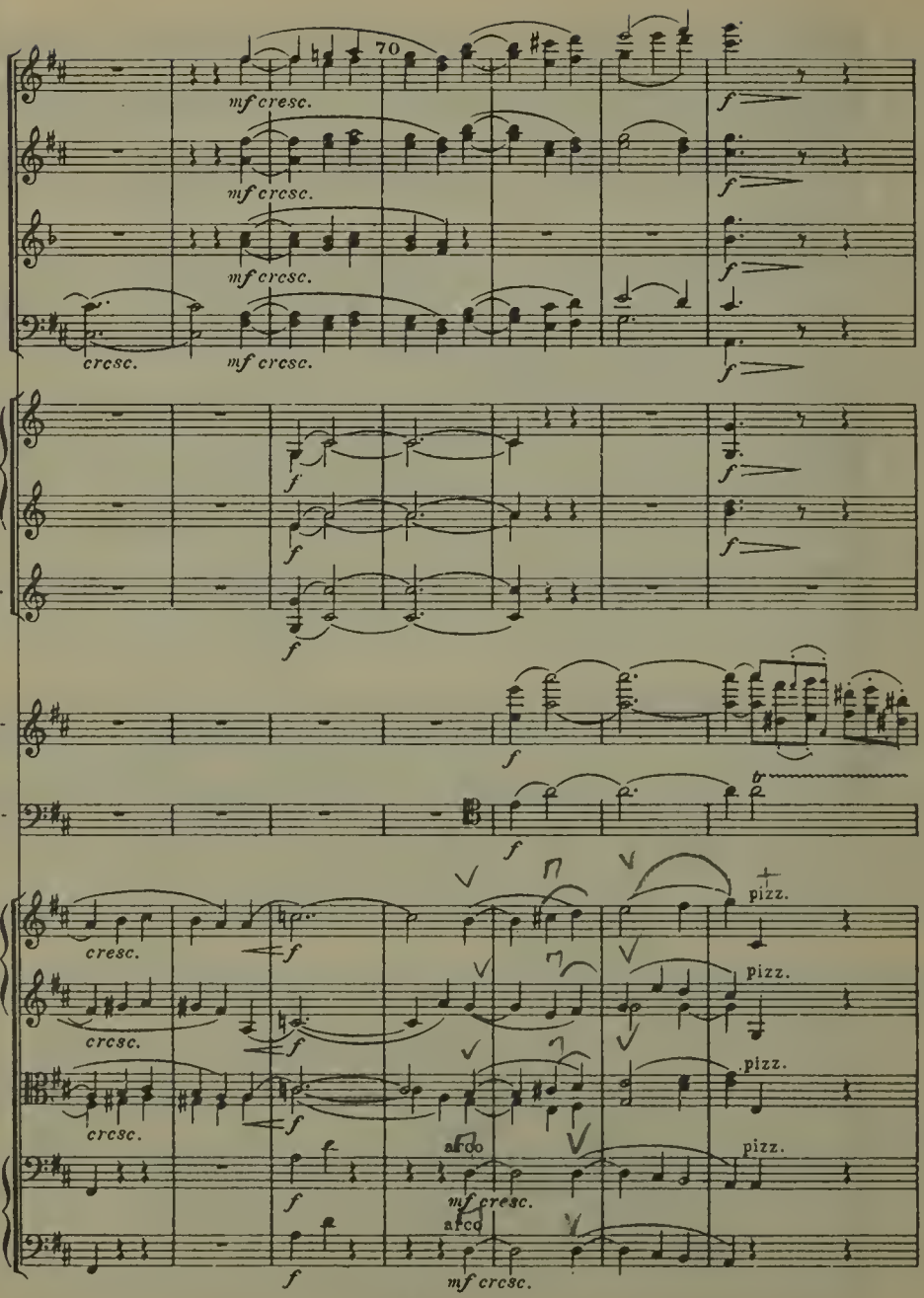

30
Fl.
p dol.
p dol.
Hb.
Kl.
p dol.
Fg.
p dol.
Hr. in F
p
Solo-Vl.
p
Solo-Vcl.
p
Vl.I
pp
pizz.
Vl.II
pp
pizz.
Br.
pp
pizz.
Vcl.
pp
pizz.
B.
pp
pizz.

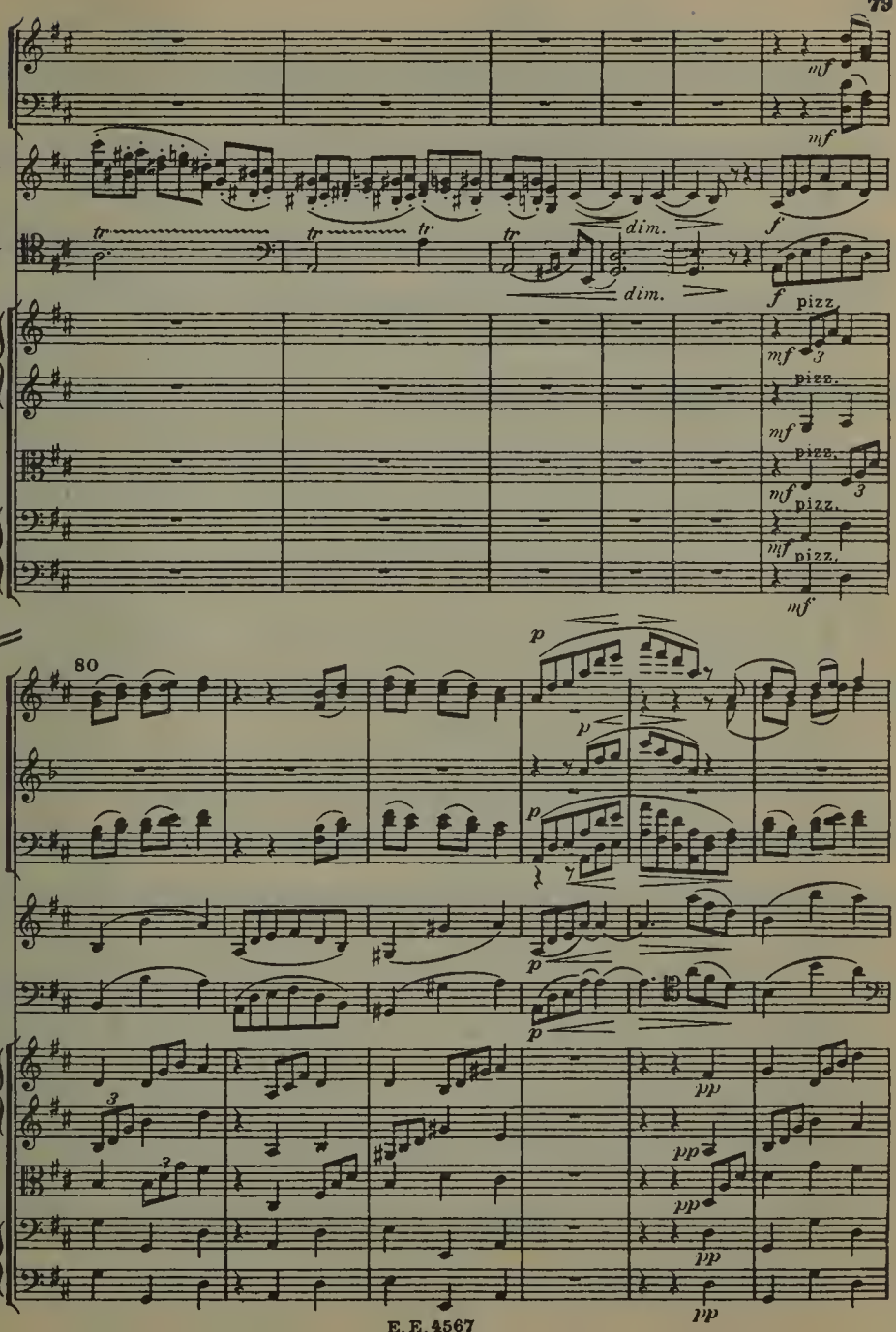

40
Fl.
Hb.
Kl.
Fg.
Hr. in F
Solo-Vl.
Vl.I
Vl.II
Vcl.
B.
p dol.
p
arco
Fl.
Kl.
Hr. in F
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
p dol.

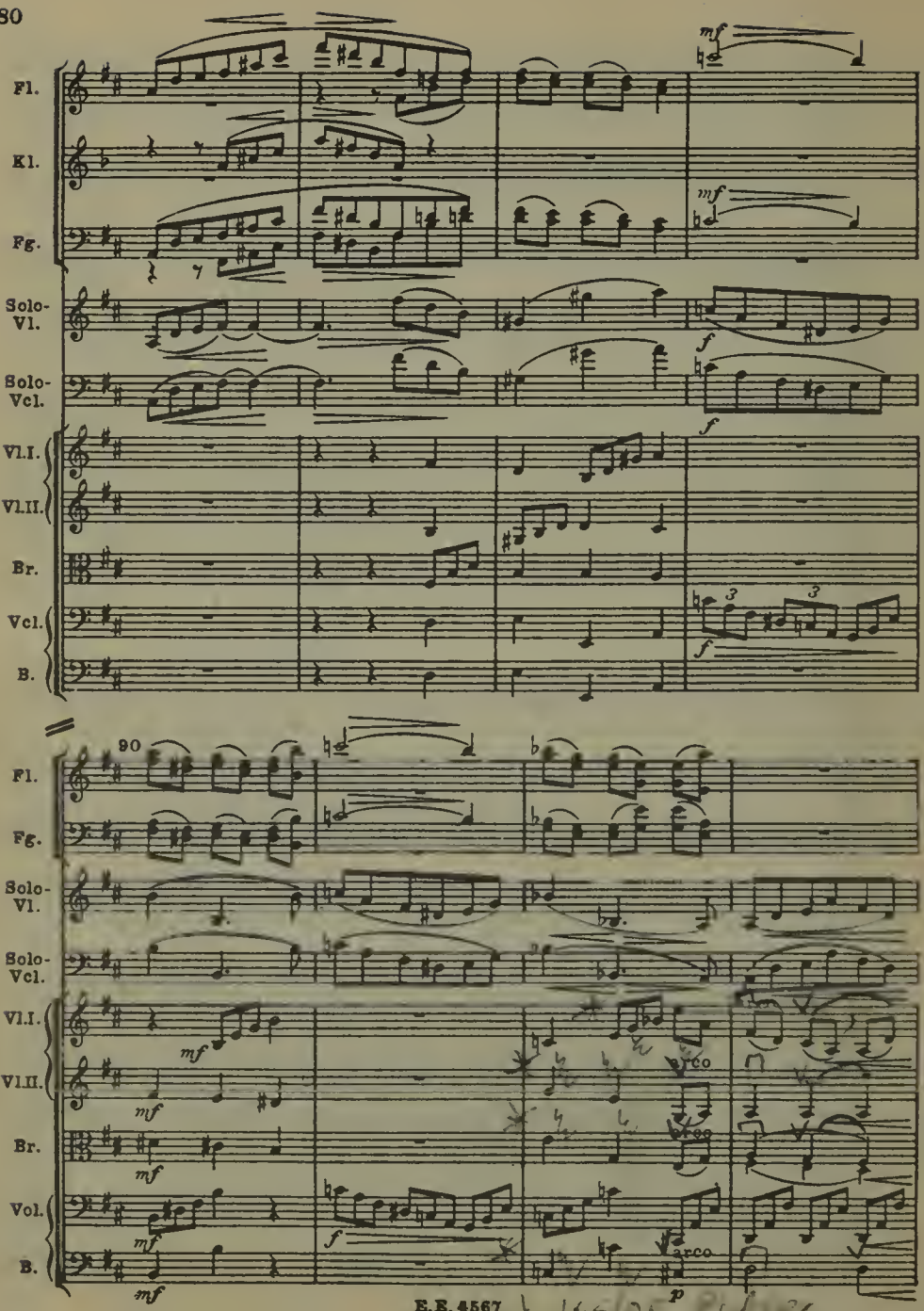

Fl.
Kl.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
dim.
pdol.
arco
p
50
psempre
Fg.
Hr. in F
Vcl.
p dol. sempre
pp dim.
pizz

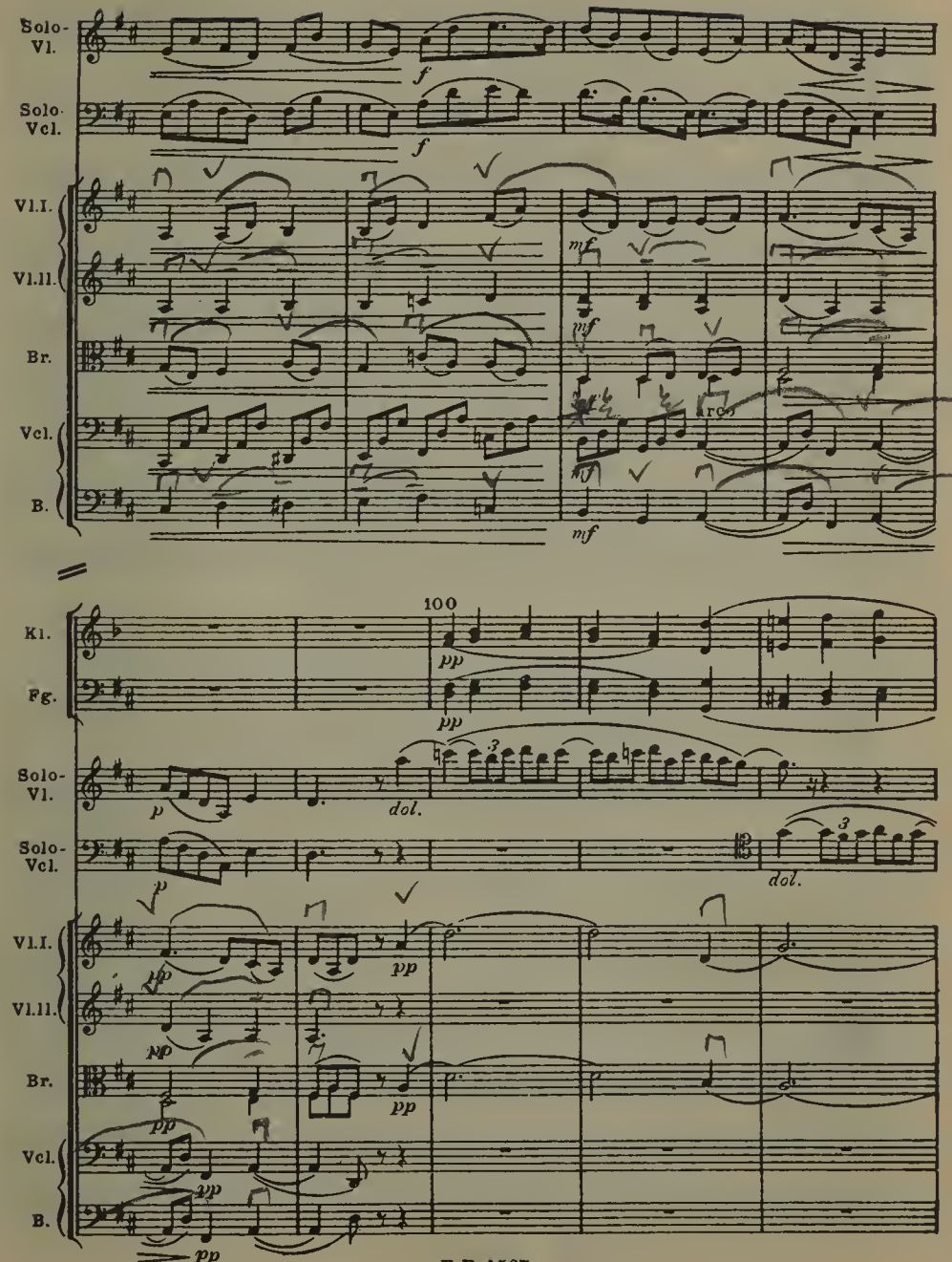

Fl.
Kl.
Fg.
Hr. in F
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
poco f
pizz.
arco
p
Hb.
pf
arco

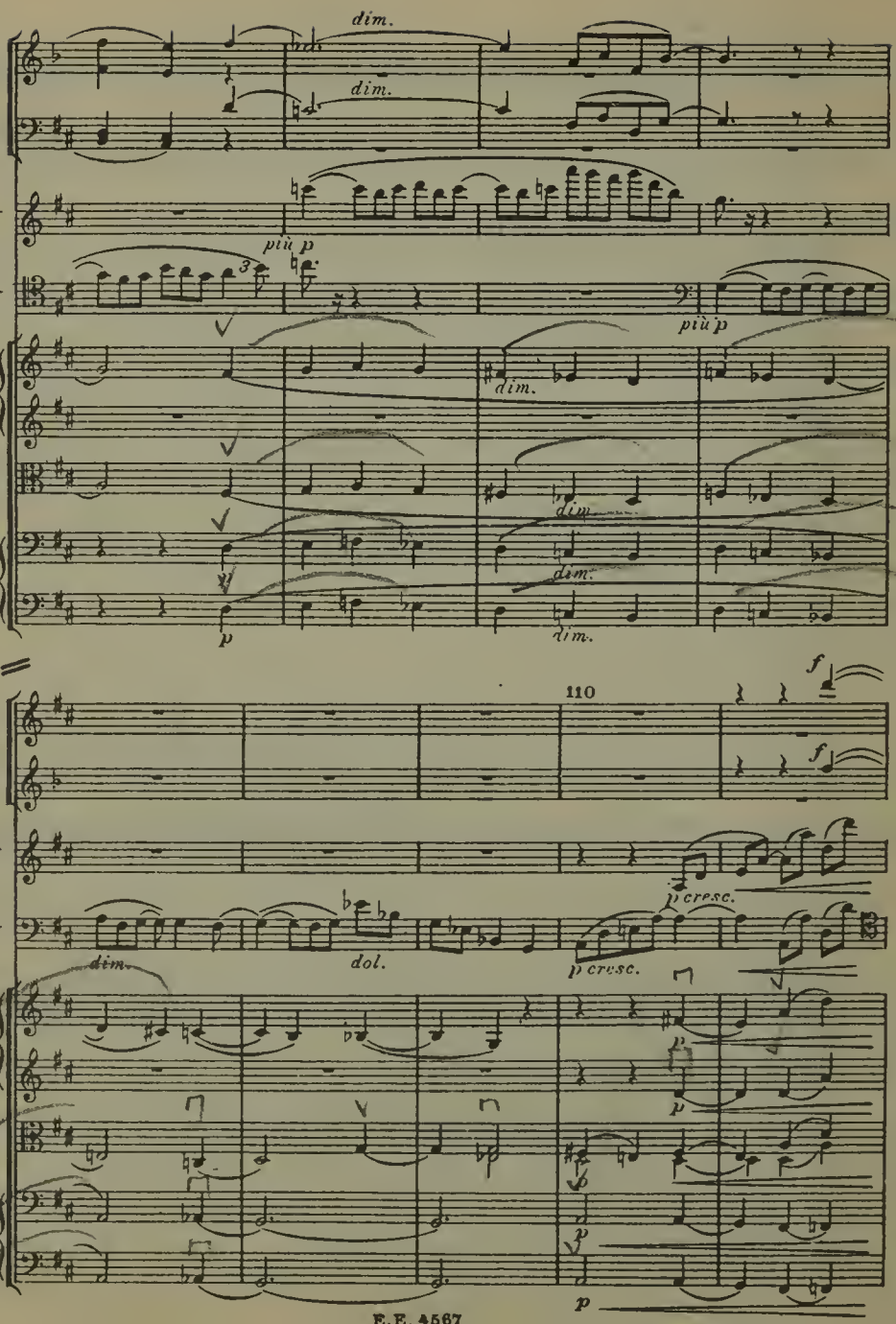

Fl.
Hb.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
pizz.
arco
dim.
Hr. in F
pp
arco

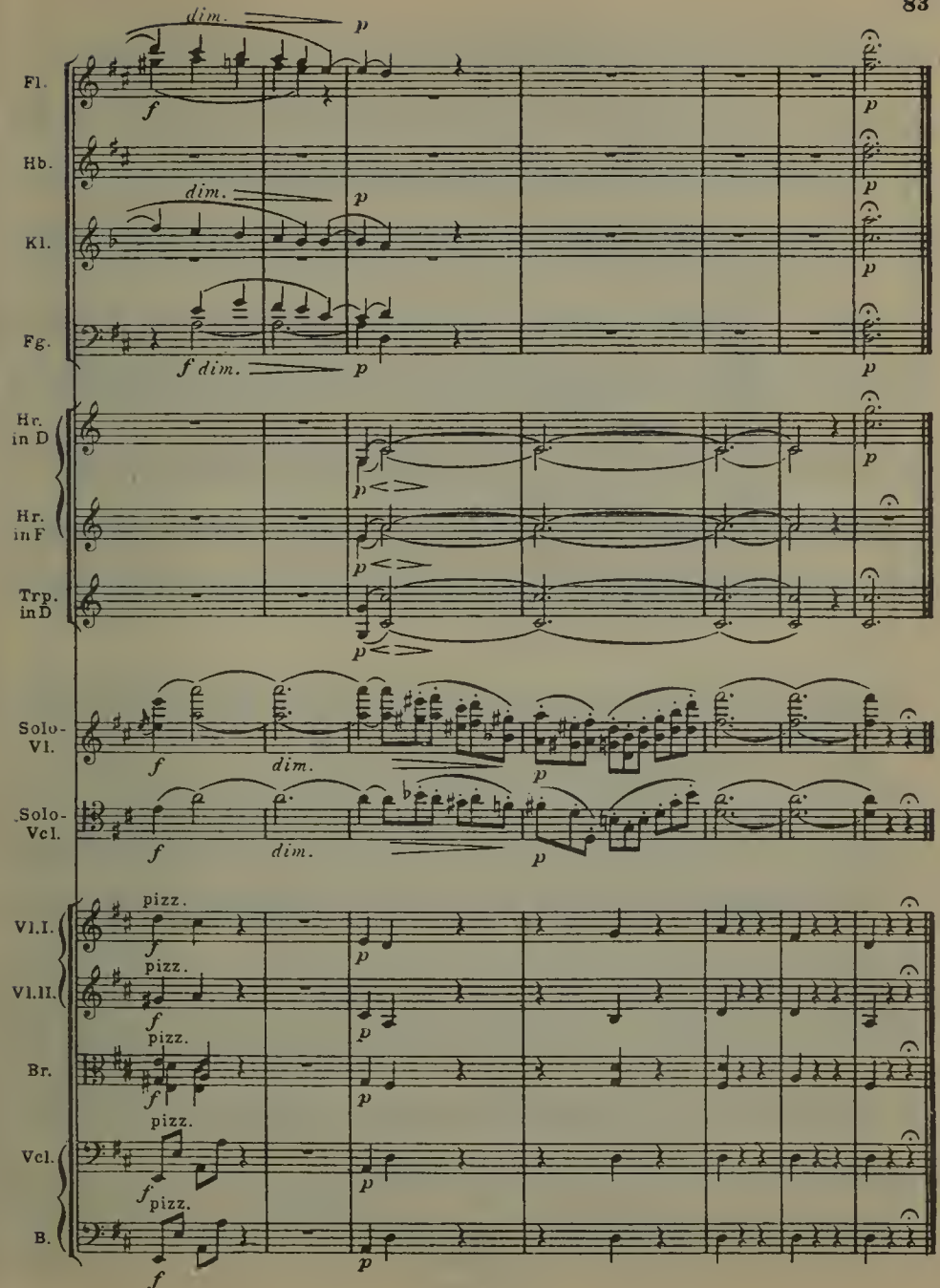

70
Fl.
Hb.
Kl.
Fg.
mf cresc.
cresc.
Hr. in D
Hr. in F
Trp. in D
f
Solo-Vl.
Solo-Vcl.
tr
Vl.I
Vl.II
Br.
Vcl.
B.
pizz.
arco

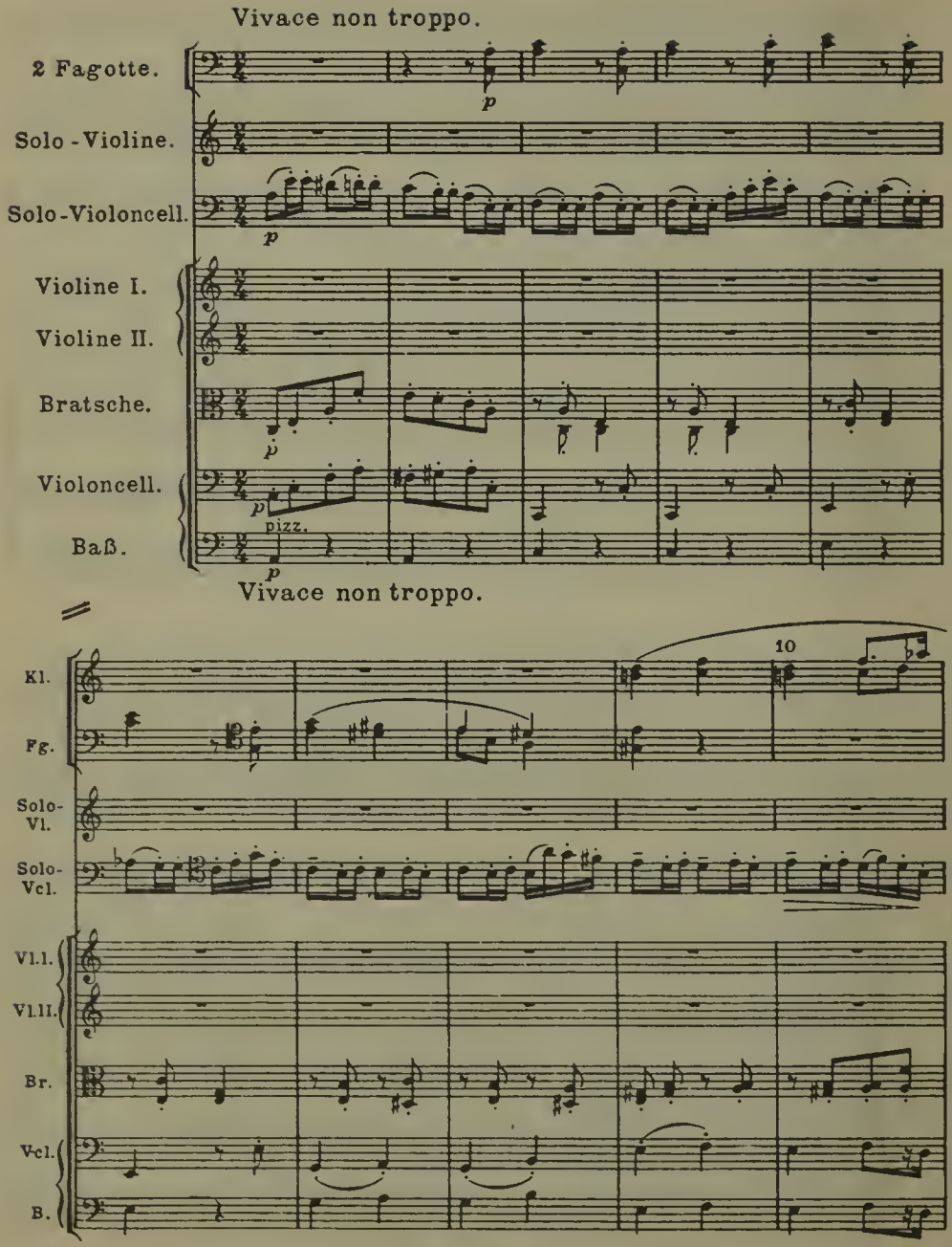

Fl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
mf
f
dim.
tr
pizz.
80
Kl.
p
pp

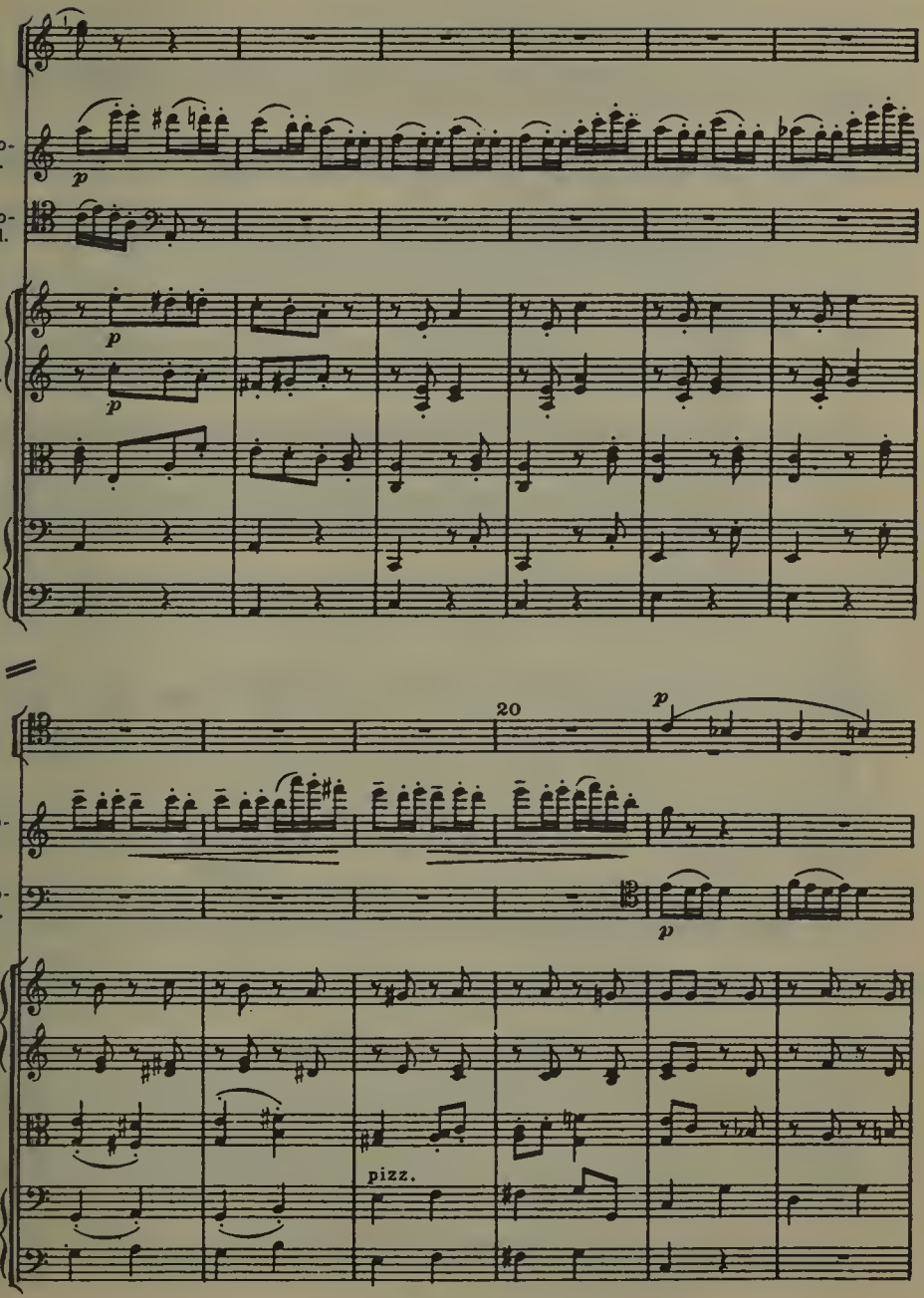

Fl.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
mf
f
3
90
arco
p

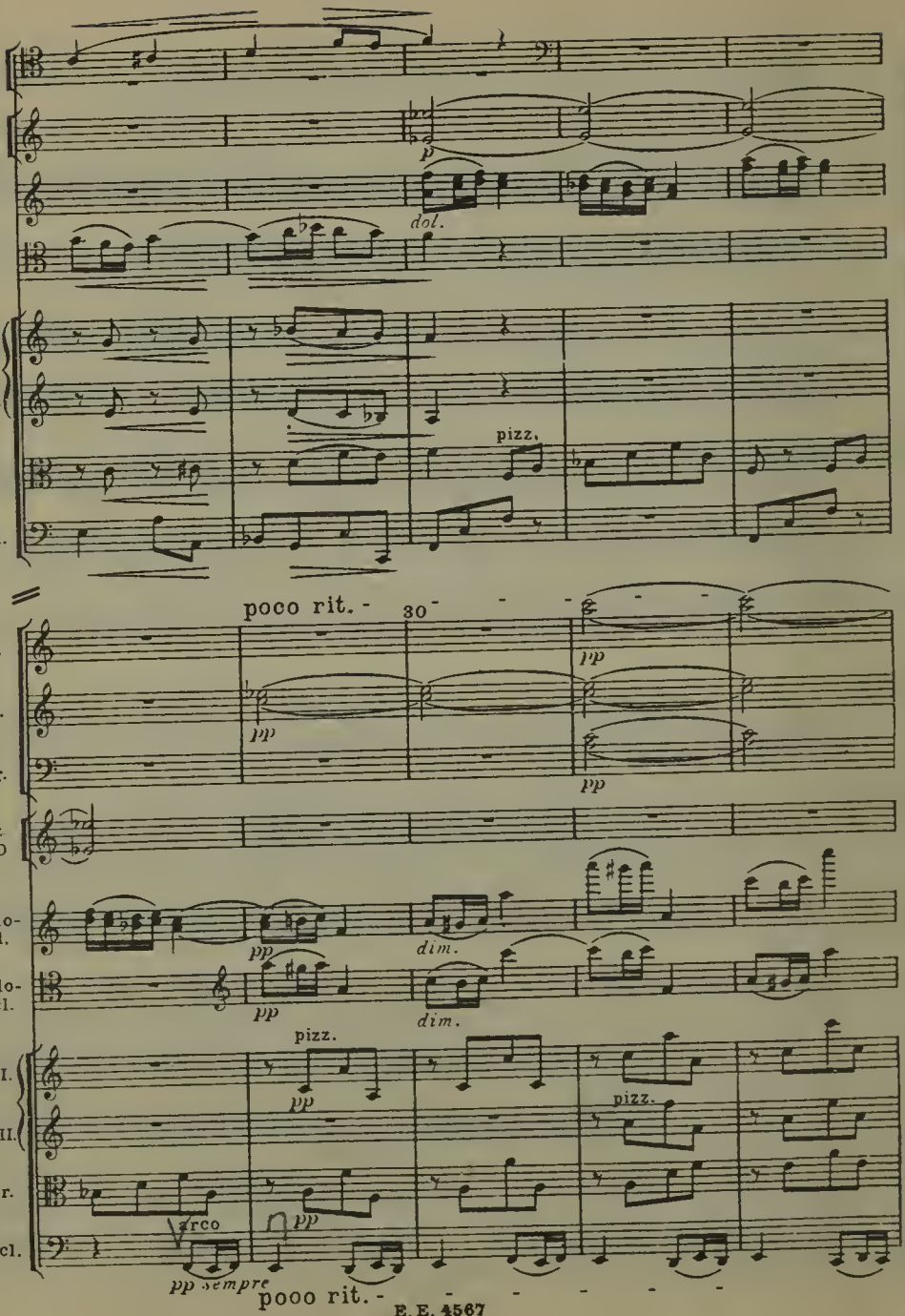

Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
Kl.
Fg.
100
dol.

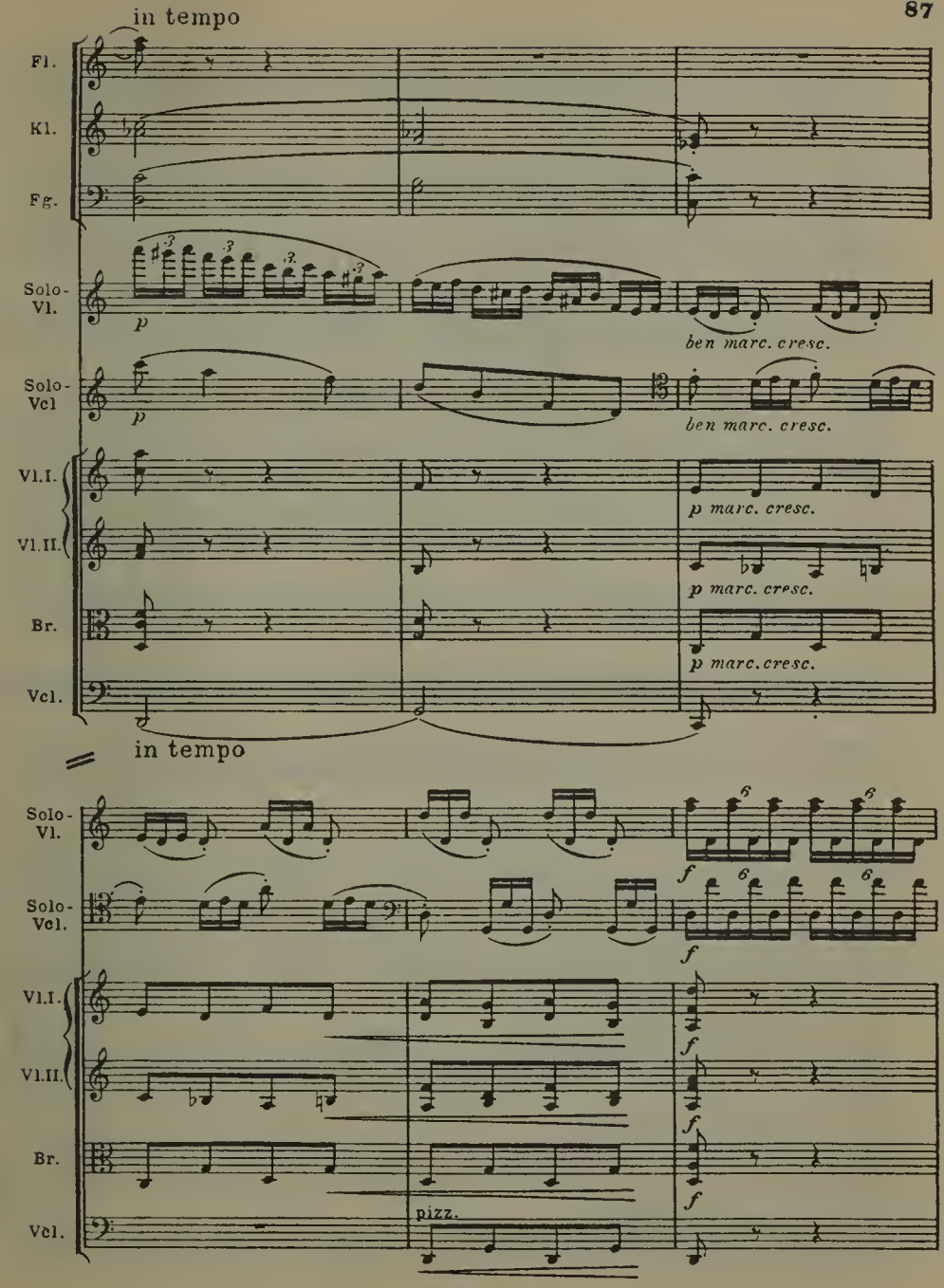

dim.
Kl.
dim.
Fg.
Solo-Vl.
più p
Solo-Vcl.
più p
Vl.I.
dim.
Vl.II.
Br.
dim.
Vcl.
dim.
B.
p
dim.
110
f
Fl.
Kl.
f
Solo-Vl.
p cresc.
Solo-Vcl.
dim.
dol.
p cresc.
Vl.I.
p
Vl.II.
p
Br.
Vcl.
p
B.
p

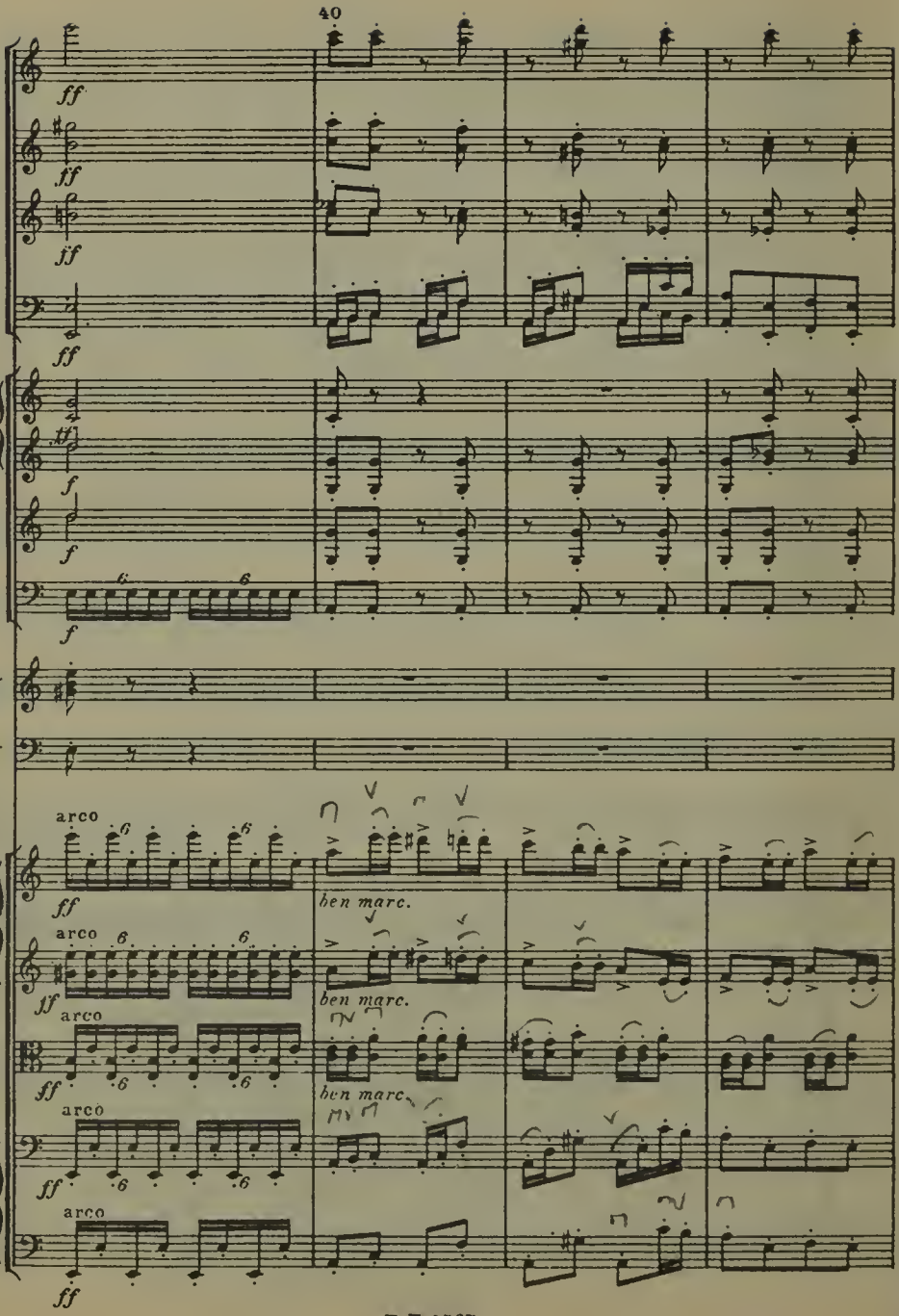

Fl.
Hb.
Kl.
Fg.
Hr. in D
Hr. in F
Trp. in D
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
dim.
pizz.

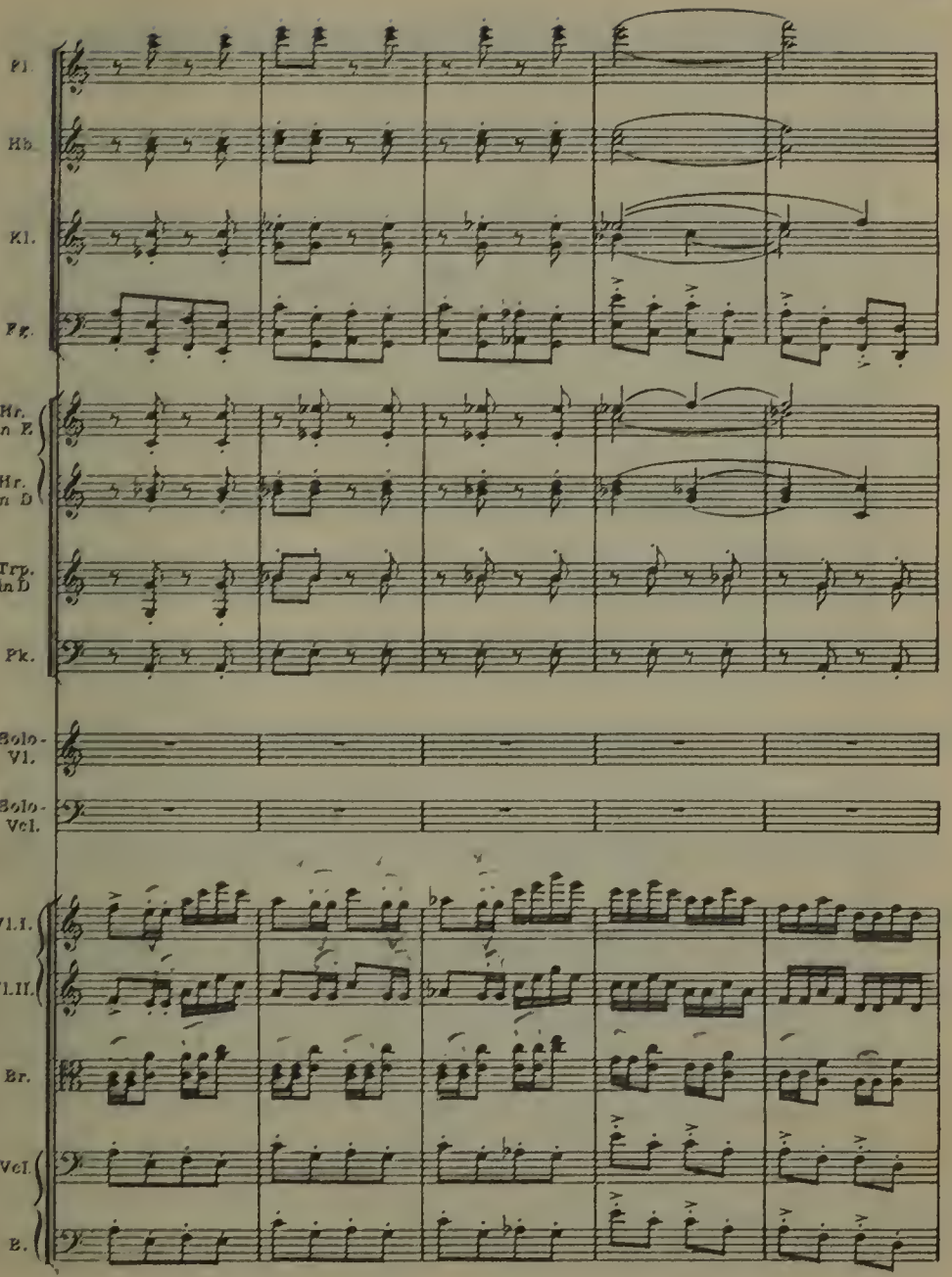

Vivace non troppo.
2 Fagotte.
Solo-Violine.
Solo-Violoncell.
Violine I.
Violine II.
Bratsche.
Violoncell.
Baß.
p
pizz.
Vivace non troppo.
10
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.

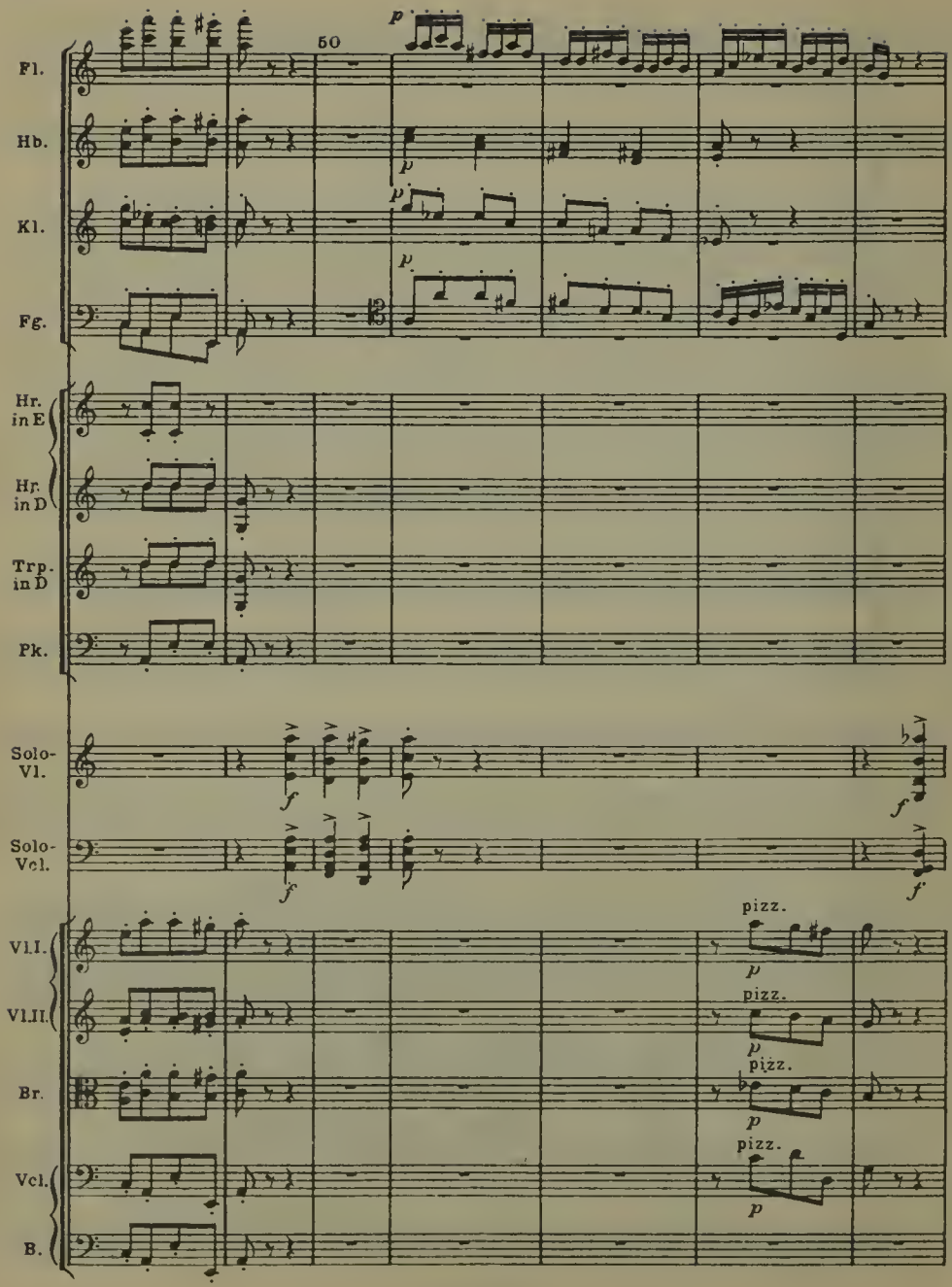

Kl.
Solo-Vl.
p
Solo-Vcl.
Vl.I.
p
Vl.II.
p
Br.
Vcl.
B.
Fg.
20
p
Solo-Vl.
Solo-Vcl.
p
Vl.I.
Vl.II.
Br.
pizz.
Vcl.
B.

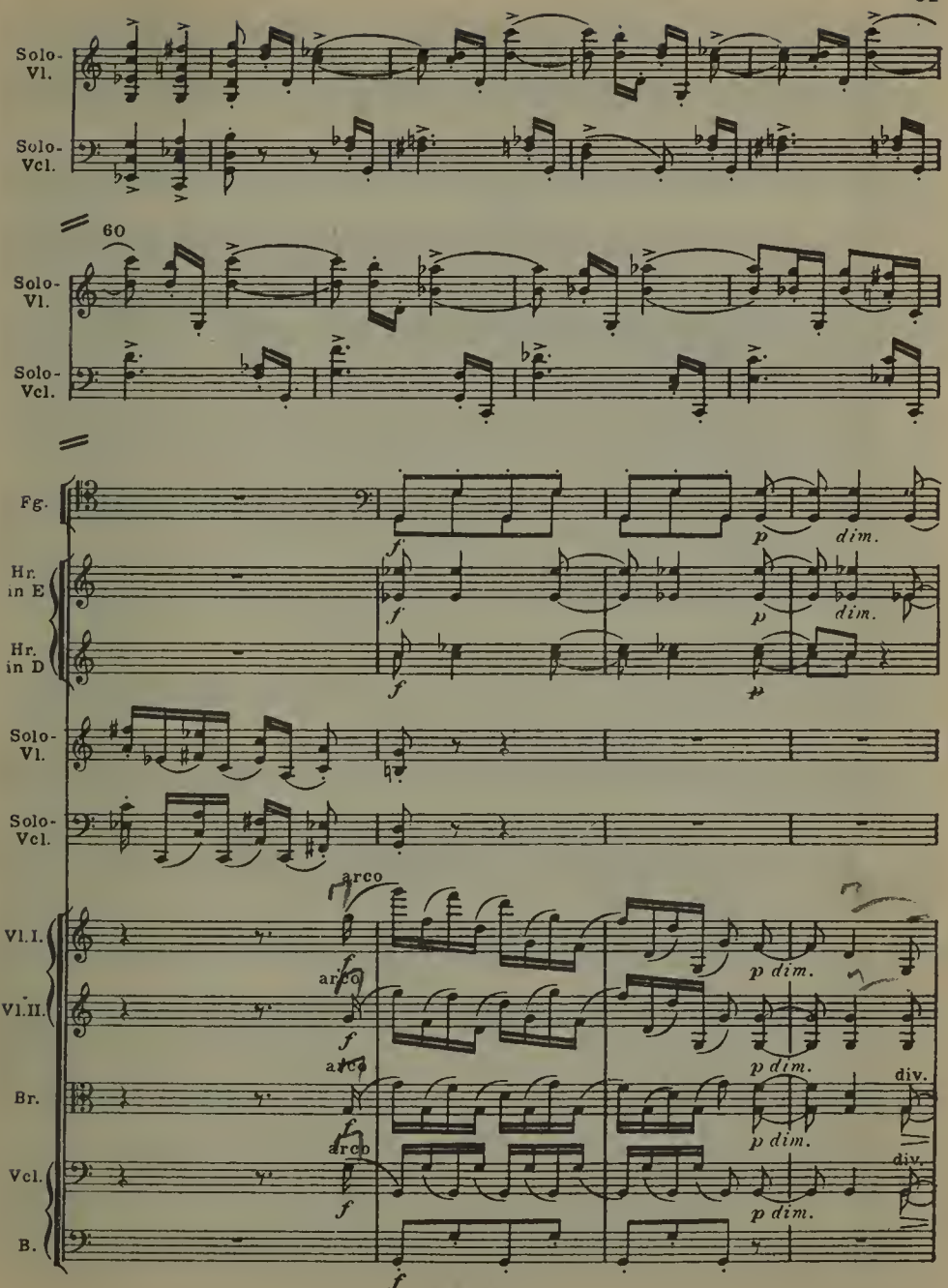

Fg.
Hr in D
Solo Vl.
Solo Vcl.
Vl.I.
Vl.II.
Br
Vcl.
dol.
pizz.
poco rit.
30
Fl.
Kl.
Fg.
Hr. in D
Solo-Vl.
Solo-Vcl.
pp
dim.
pizz.
arco
pp sempre
poco rit.

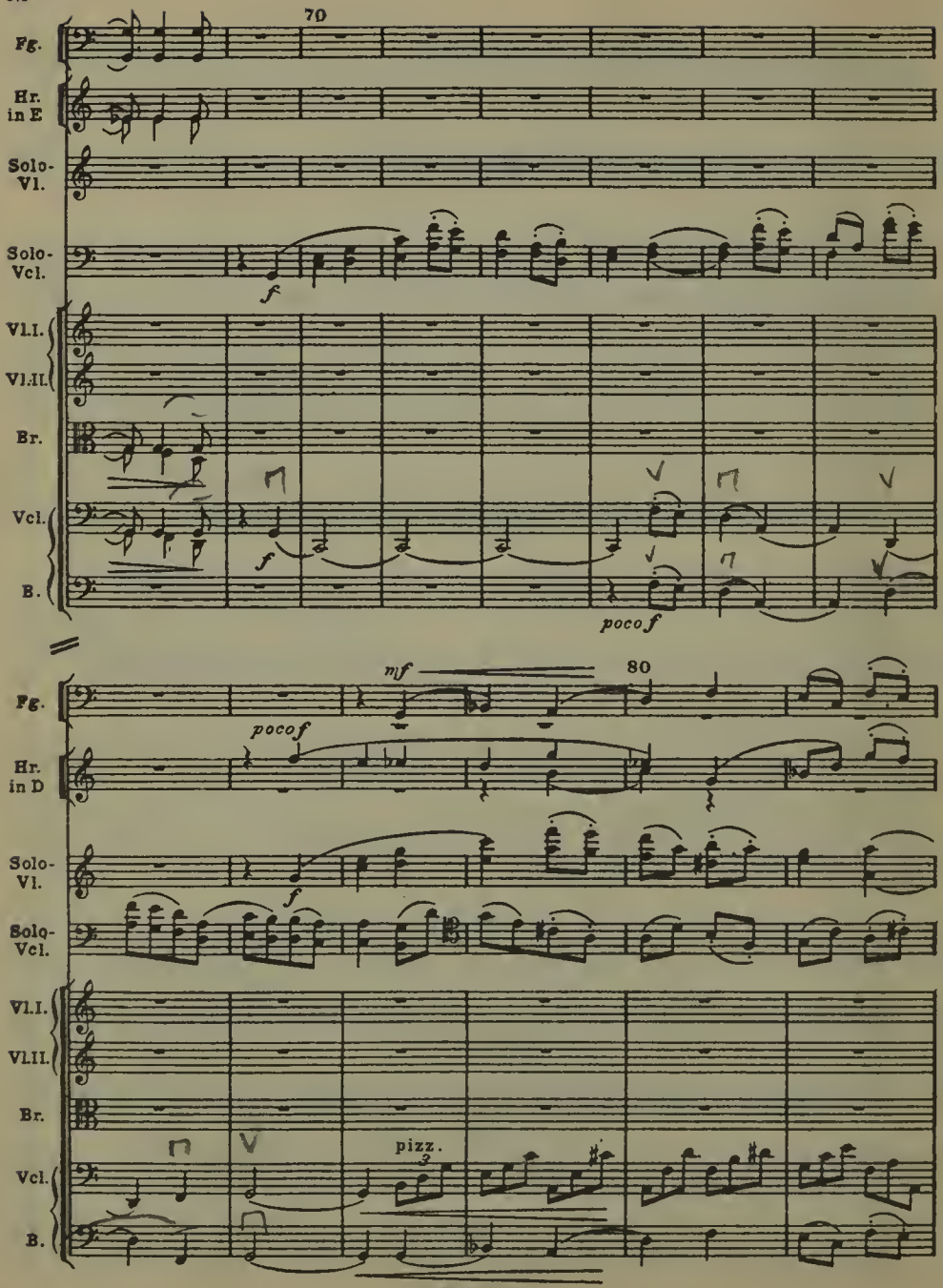

in tempo
Fl.
Kl.
Fg.
Solo-Vl.
p
ben marc. cresc.
Solo-Vcl
p
ben marc. cresc.
Vl.I.
Vl.II.
Br.
Vcl.
p marc. cresc.
p marc. cresc.
p marc. cresc.
in tempo
Solo-Vl.
Solo-Vcl.
f
f
Vl.I.
Vl.II.
Br.
Vcl.
f
f
f
f
pizz.

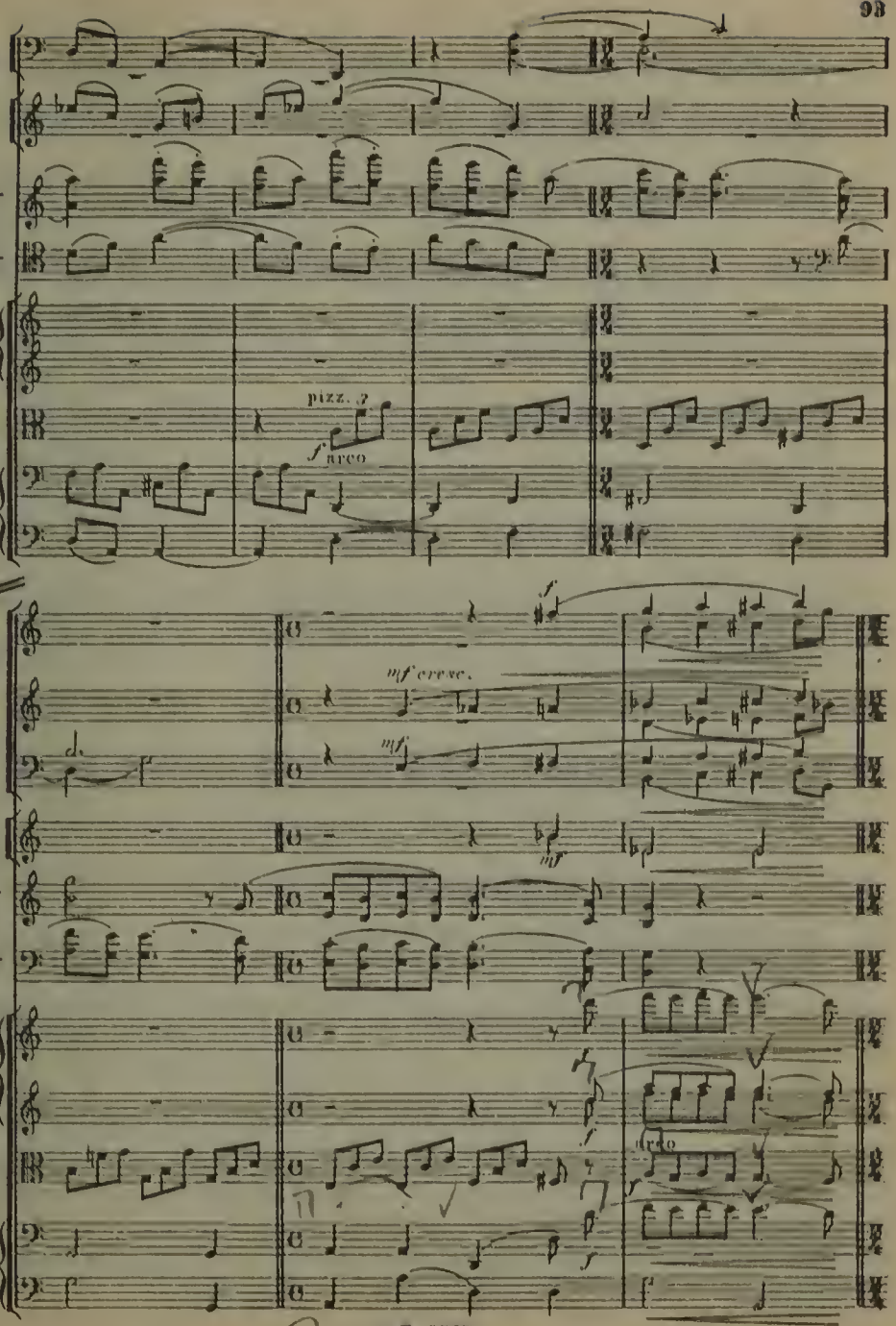

40
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
ff
f
arco
ben marc.

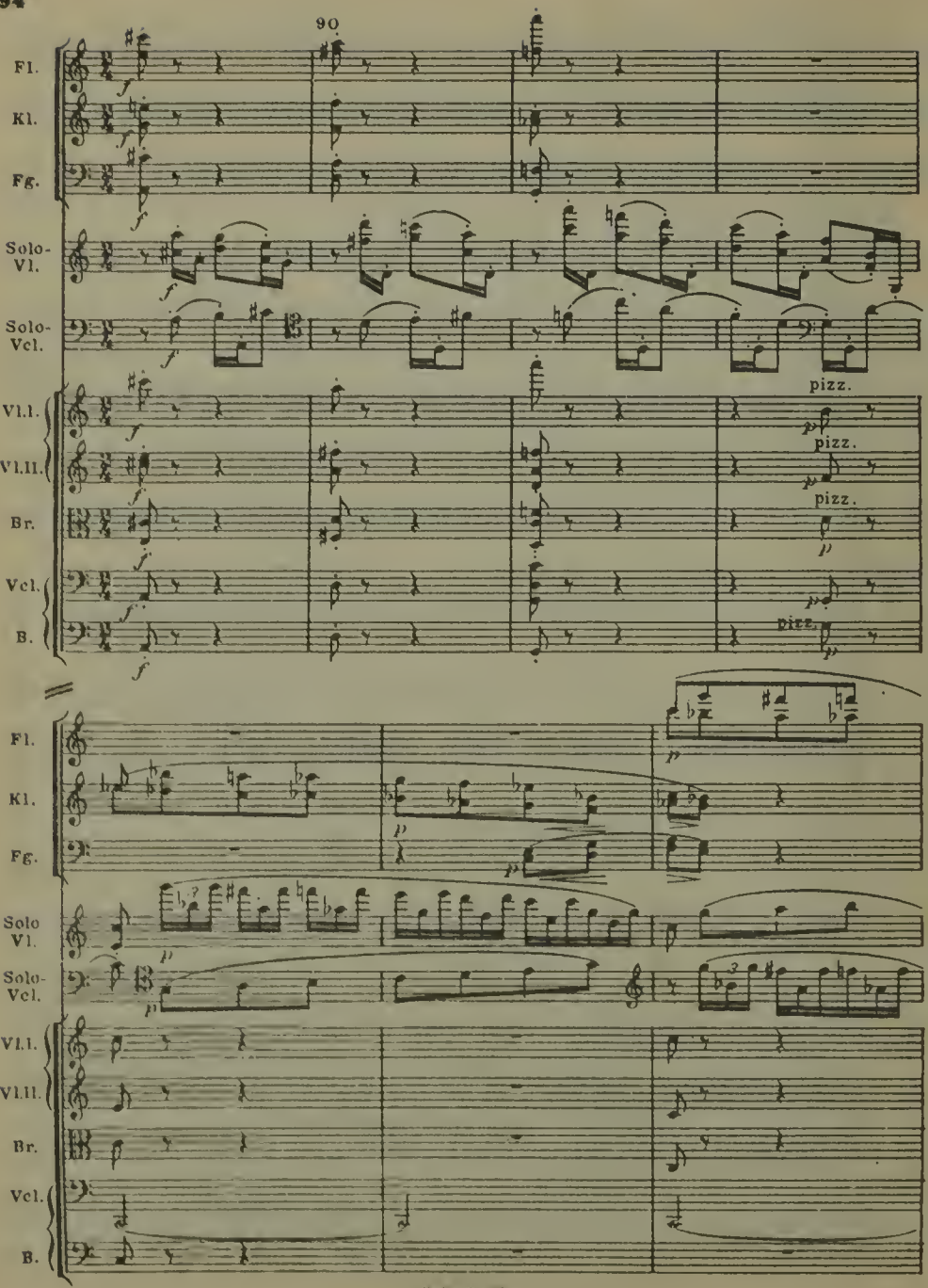

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.

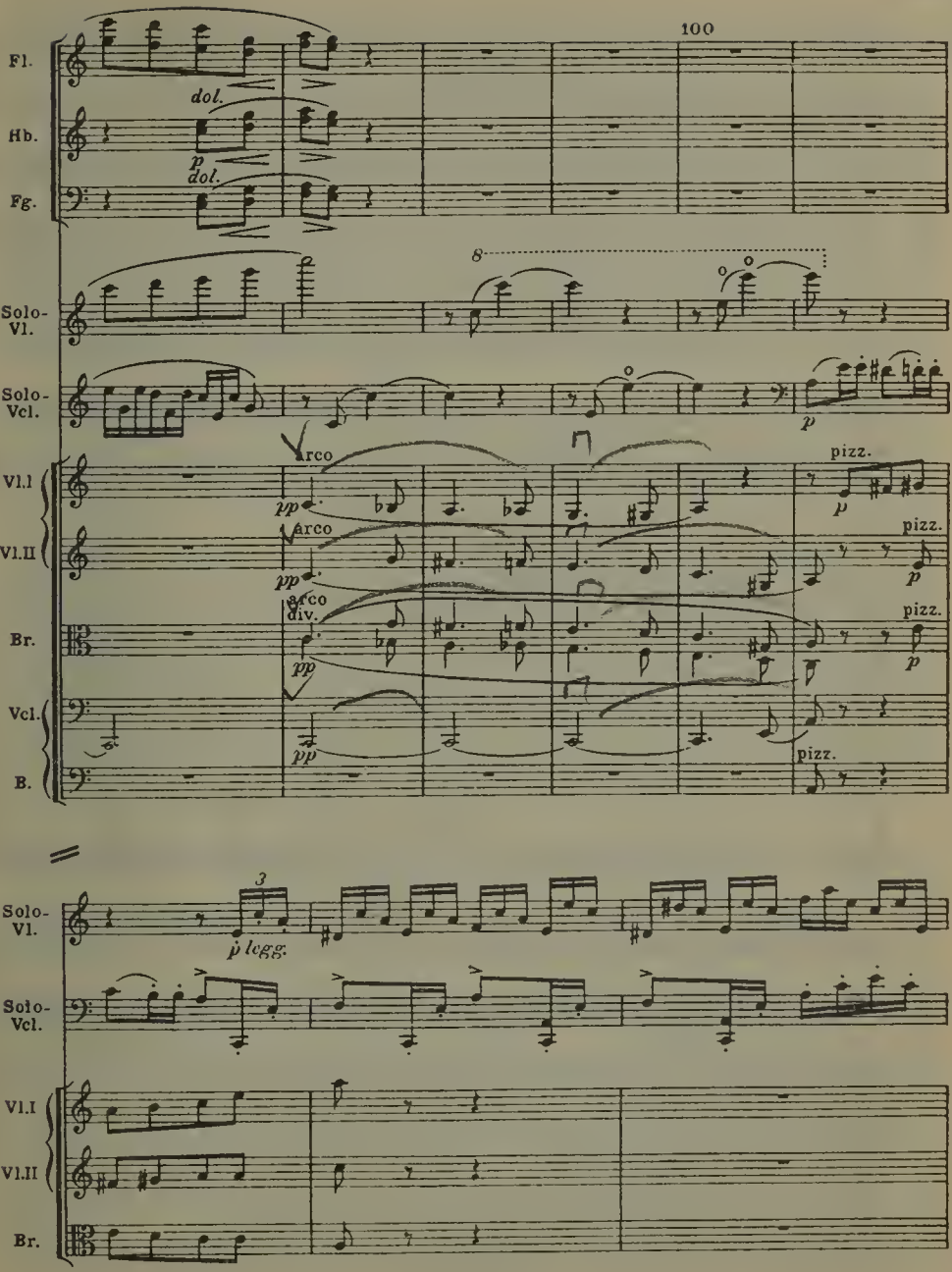

50
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
p
f
pizz.

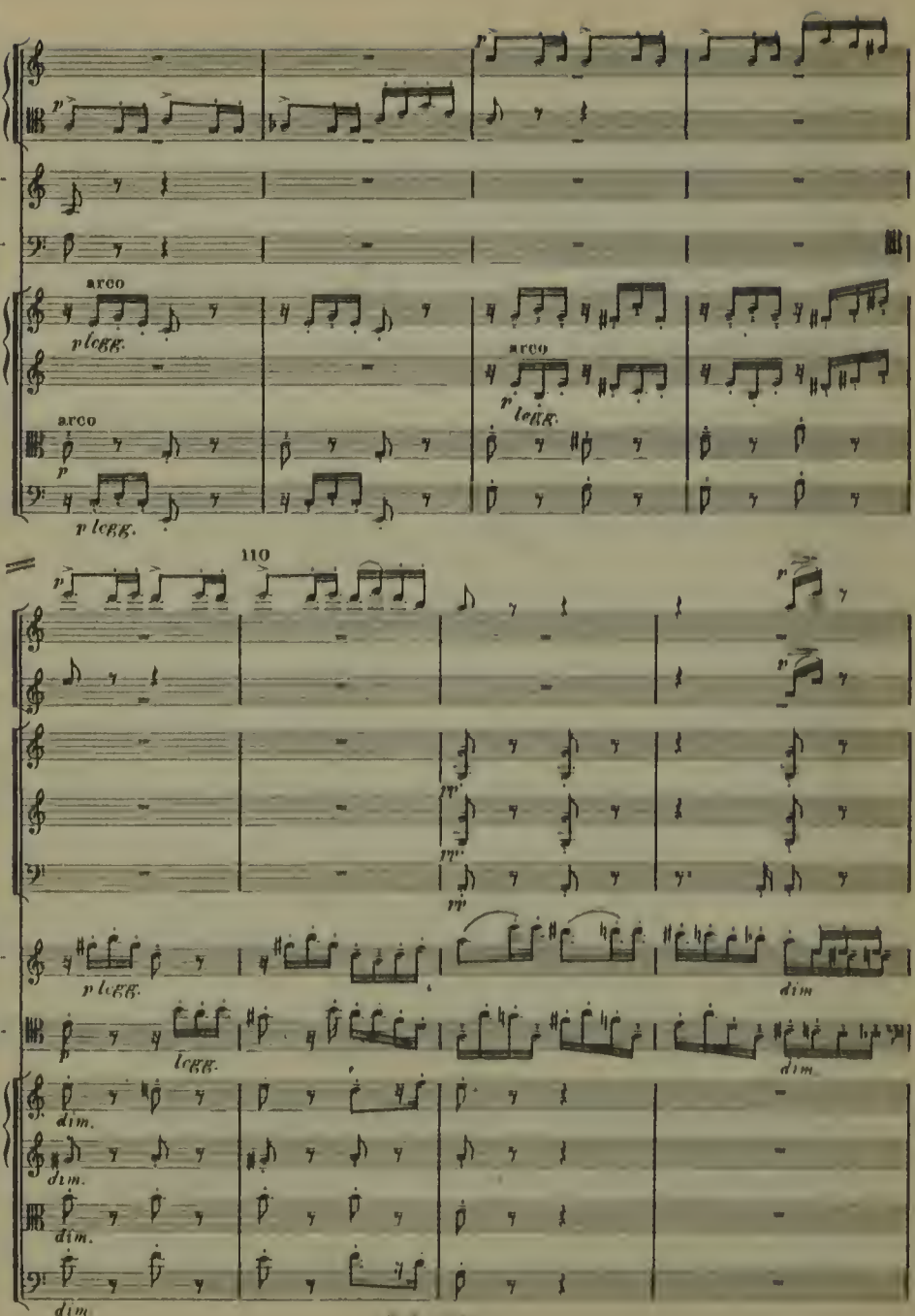

Solo-Vl.
Solo-Vcl.
60
Fg.
Hr. in E
Hr. in D
Vl.I.
Vl.II.
Br.
Vcl.
B.
arco
p dim.
div.

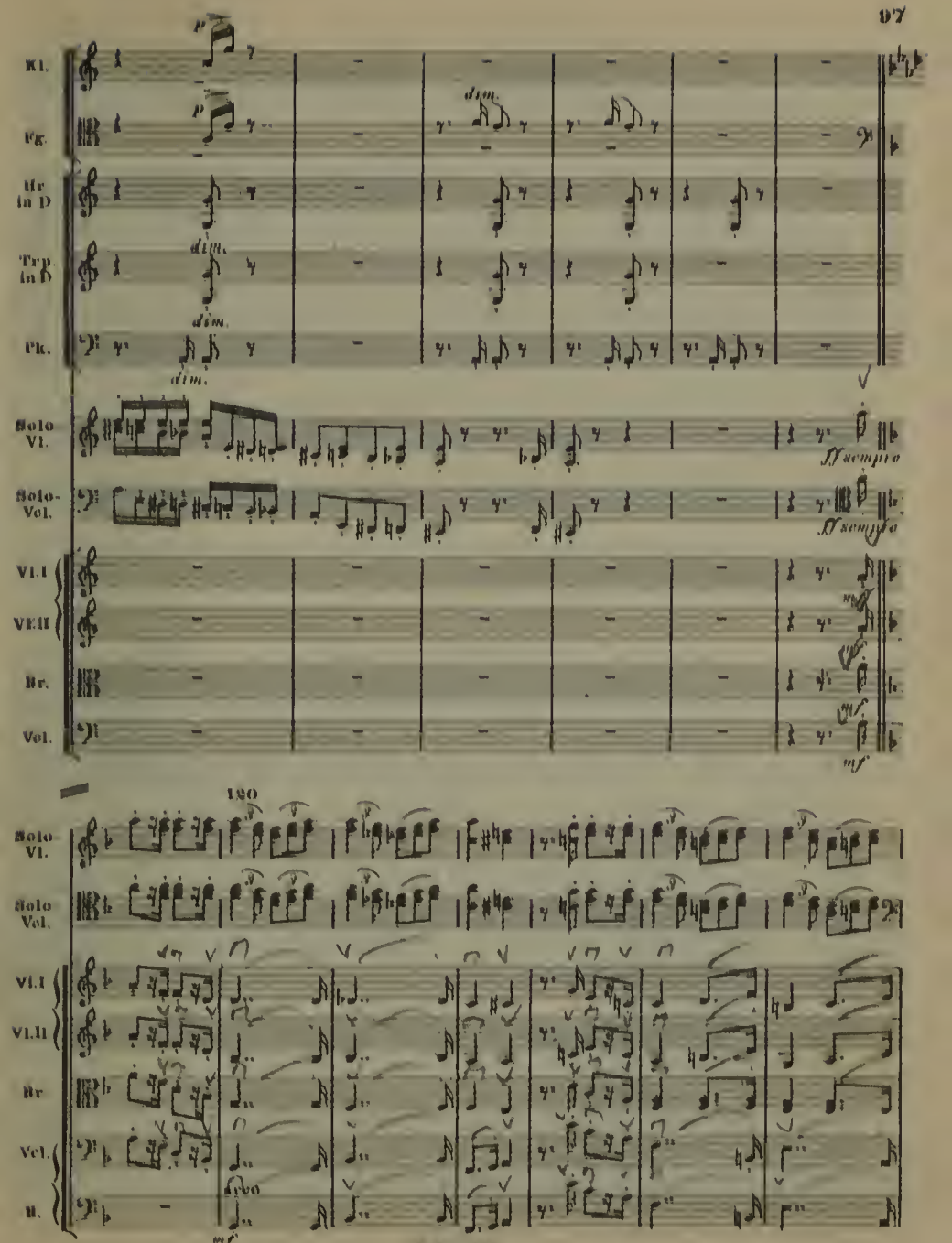

70
Fg.
Hr. in E
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
f
f
poco f
mf
80
poco f
Hr. in D
Solo-Vl.
Solo-Vcl.
f
pizz.
3

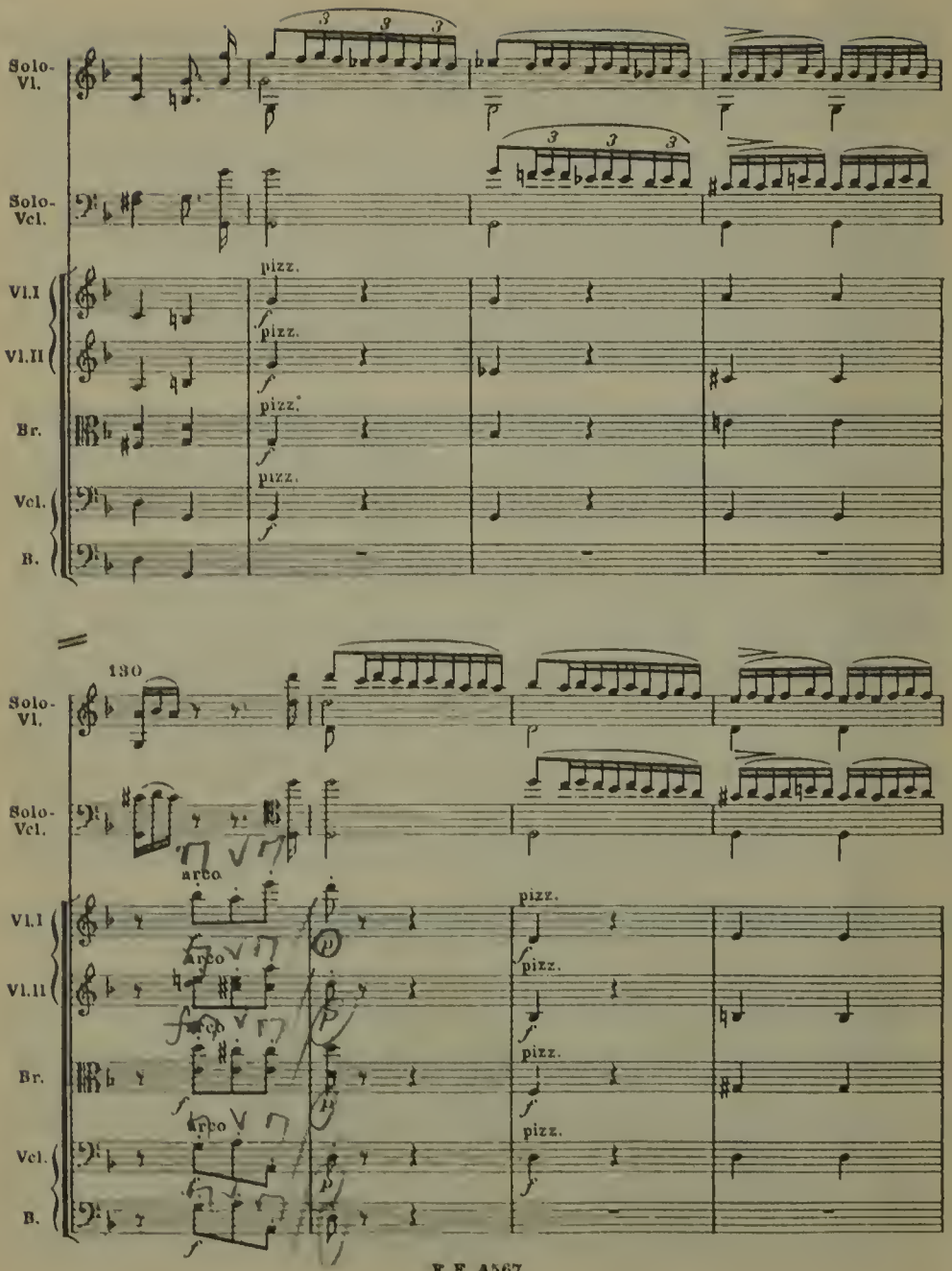

Fg.
Hr. in D
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
pizz.
arco
Fl.
Kl.
Fg.
mf cresc.
mf
Hr. in E
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
arco

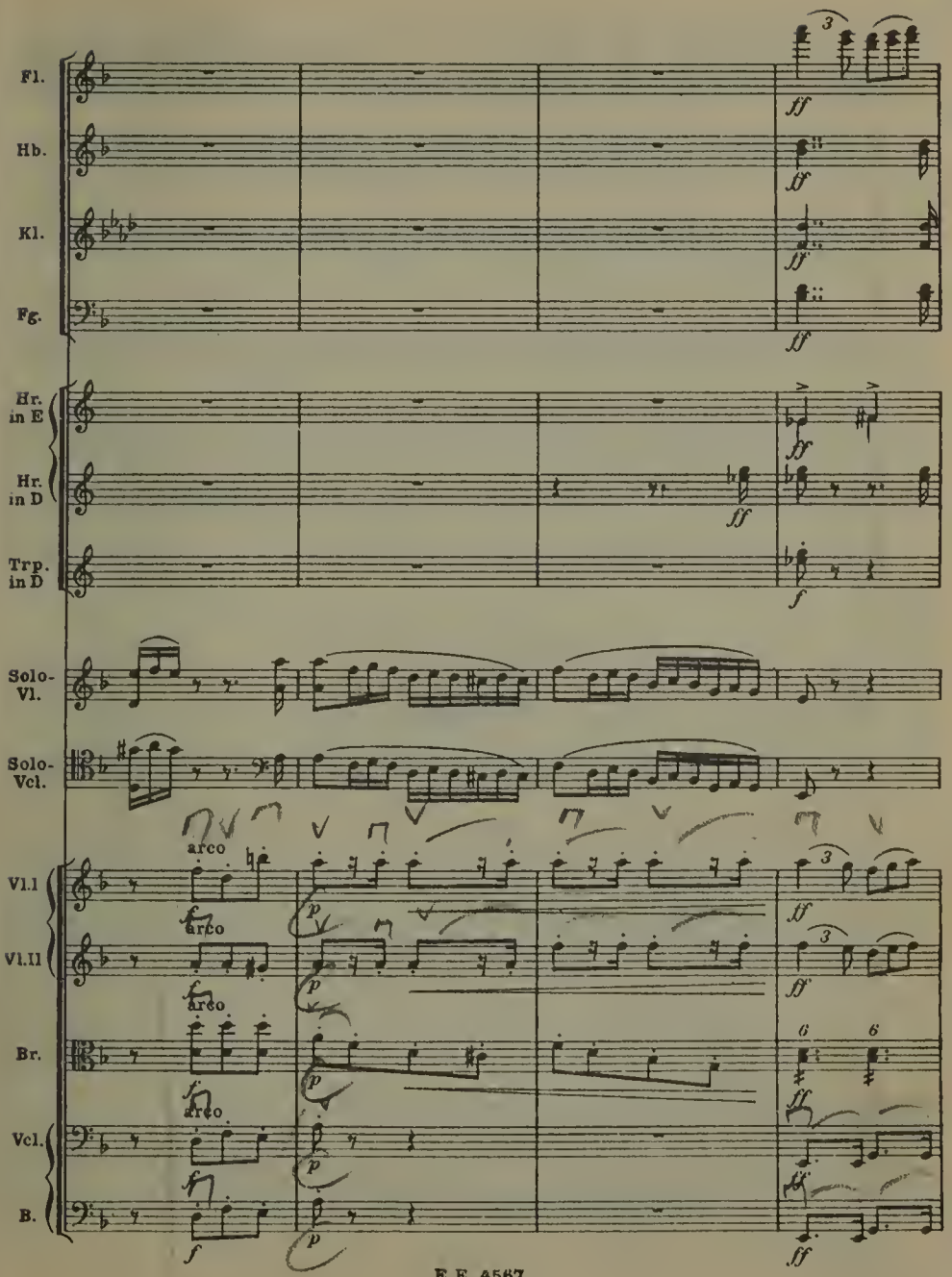

90
Fl.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.
pizz.
pizz.
pizz.
pizz.
Fl.
Kl.
Fg.
Solo Vl.
Solo-Vcl.
Vl.I.
Vl.II.
Br.
Vcl.
B.

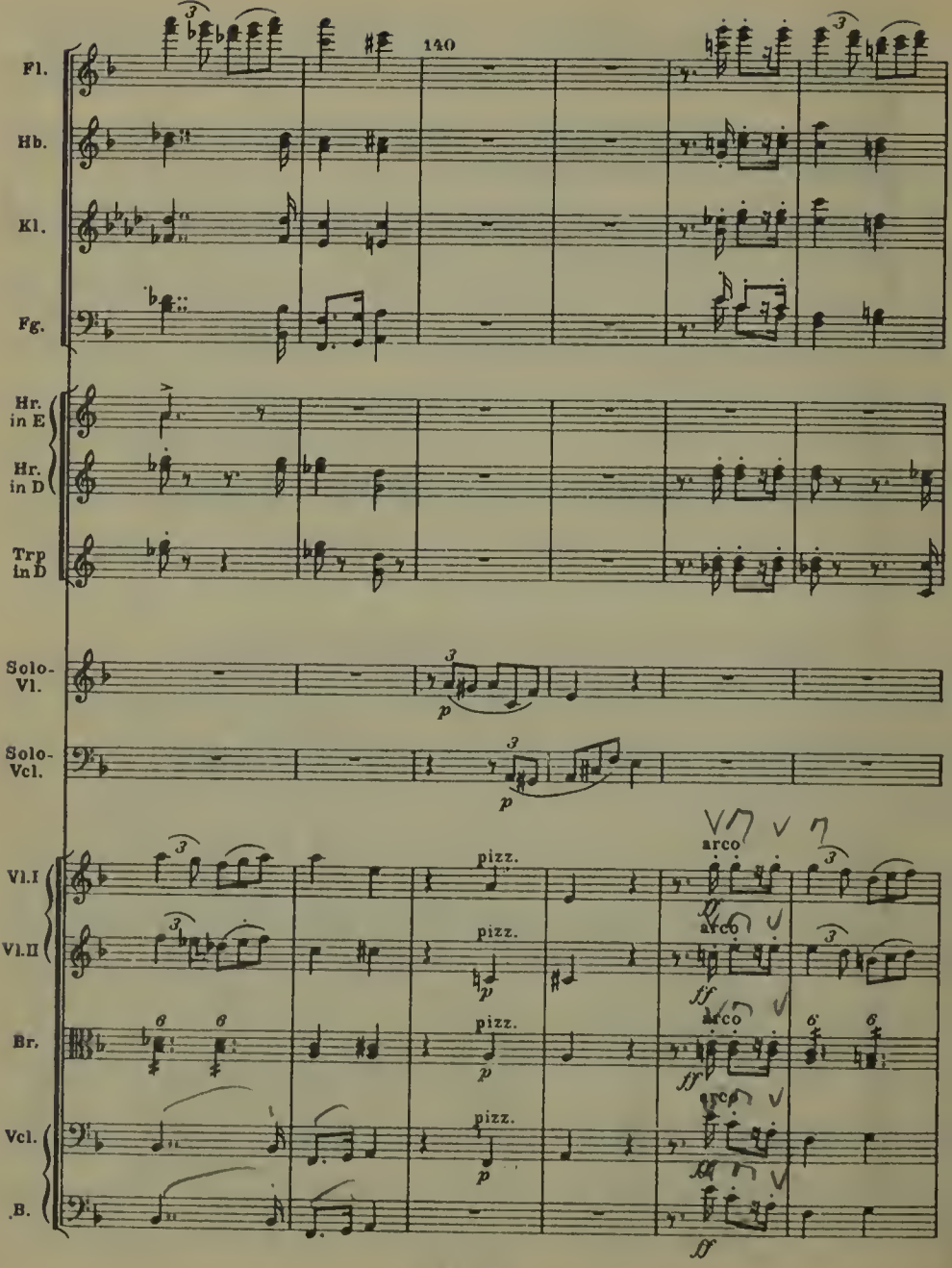

100
Fl.
Hb.
Fg.
dol.
p
dol.
Solo-Vl.
Solo-Vcl.
8
p
Vl.I
Vl.II
Br.
Vcl.
B.
arco
pp
arco
pp
arco div.
pp
pp
pizz.
p
pizz.
p
pizz.
p
pizz.
3
p legg.

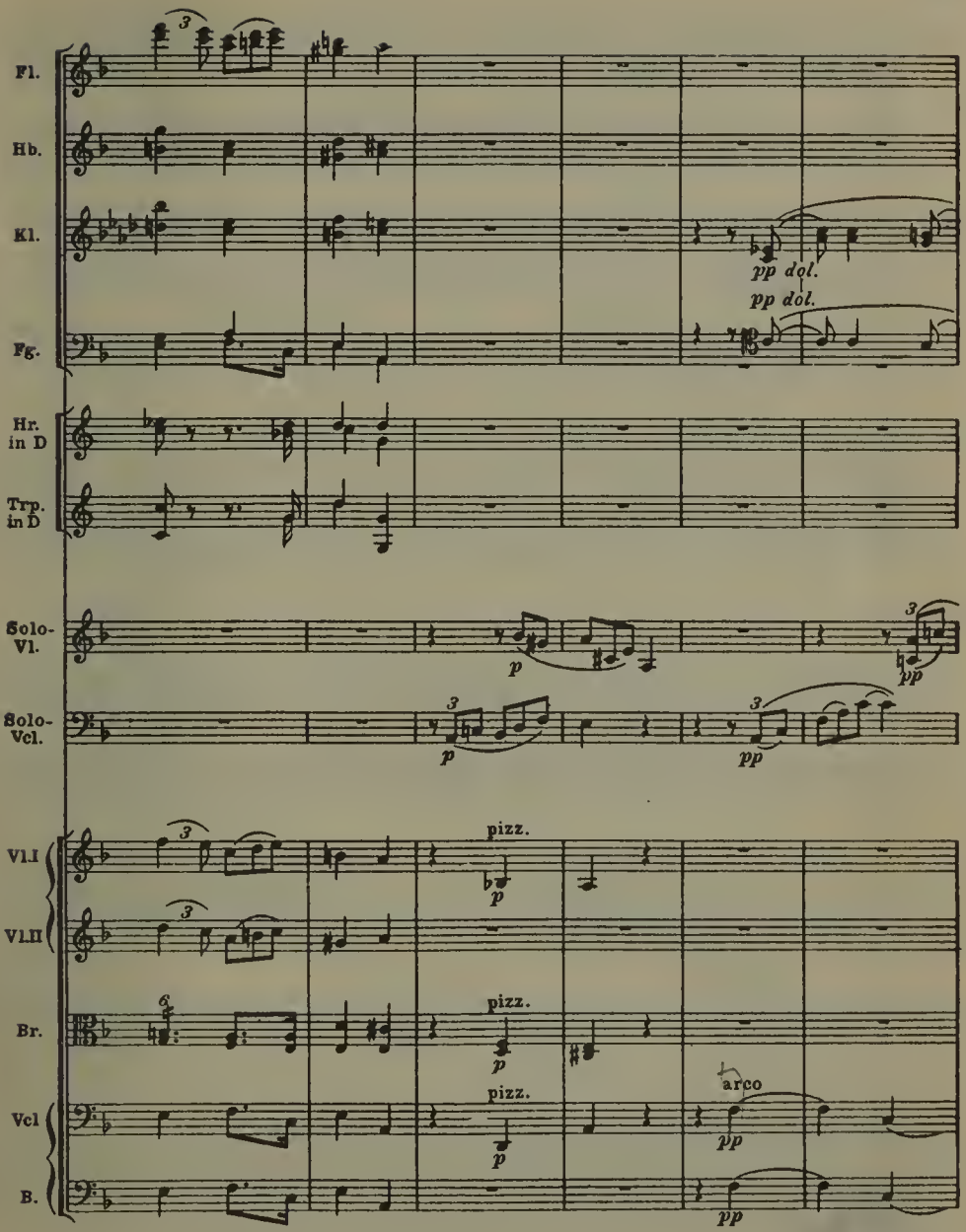

Hb.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
arco
p legg.
arco
p legg.
arco
p legg.
110
Fl.
Hb.
Hr. in D
Trp. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
p legg.
legg.
dim.
dim.
dim.
dim.
dim.
dim.

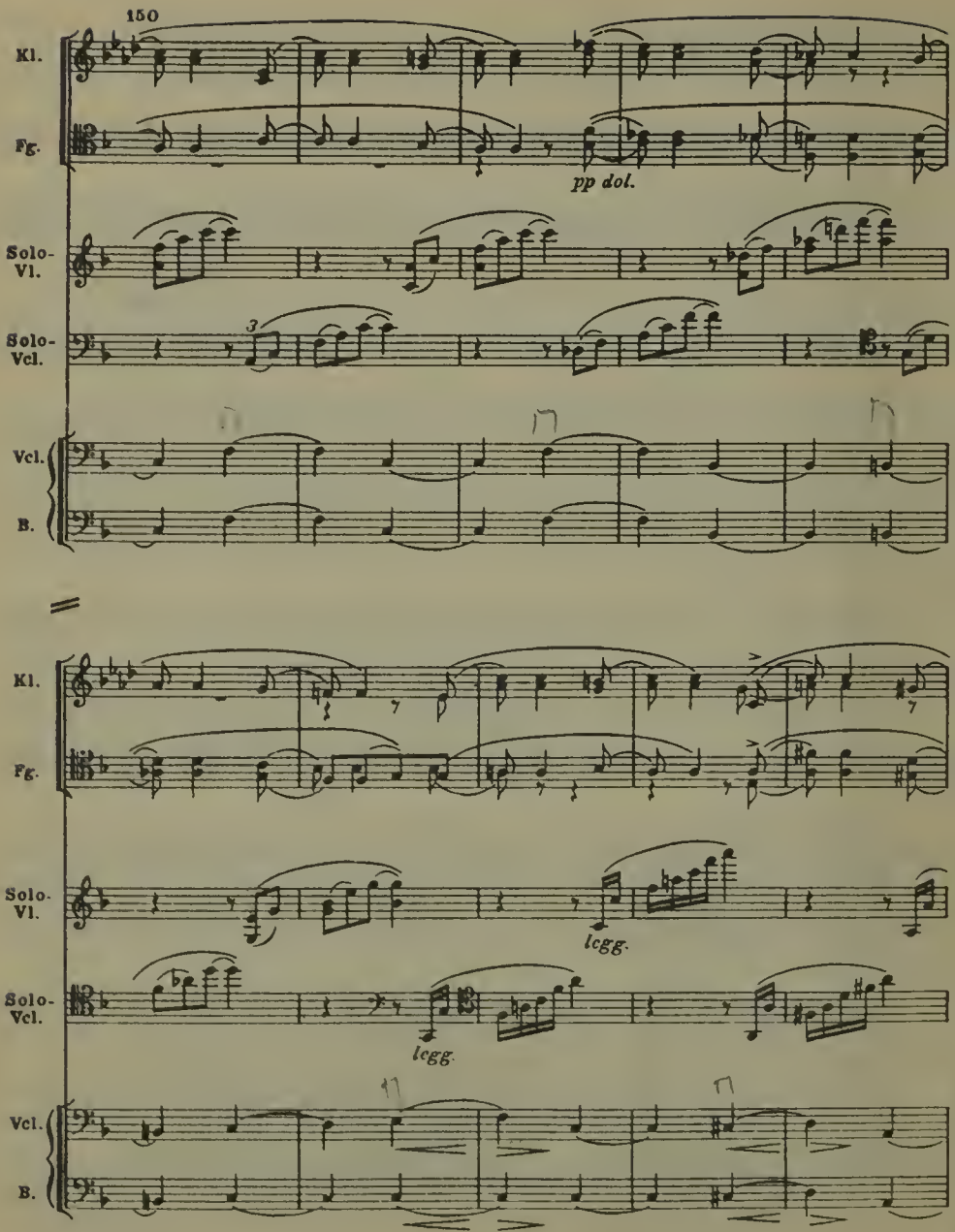

Kl.
Fg.
Hr in D
Trp. in D
Pk.
Solo Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
dim.
ff sempre
mf
180
Solo Vl.
Solo Vcl.
Vl.I
Vl.II
Br
Vcl.
B.
arco
mf

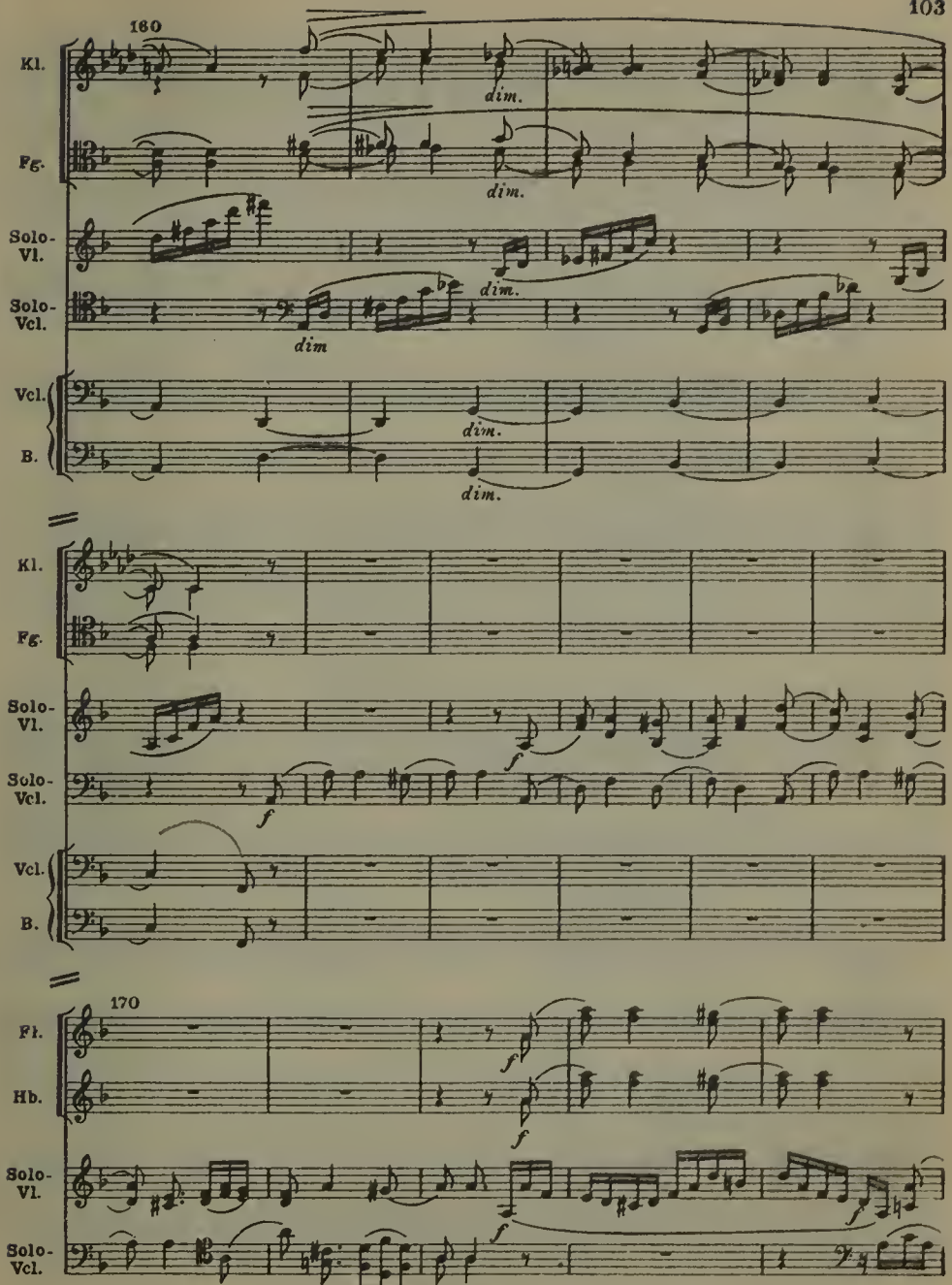

Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
pizz.
130
arco

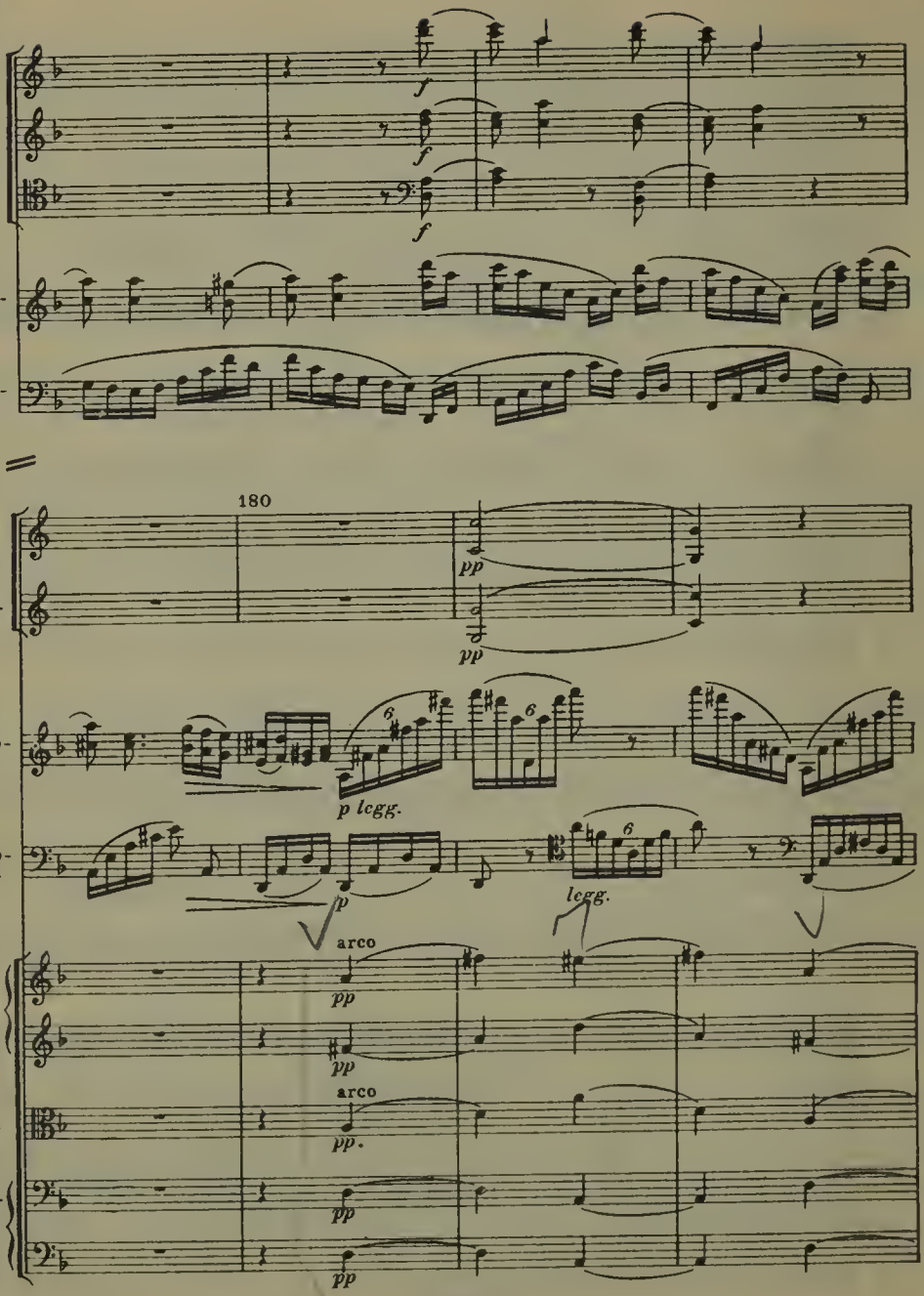

Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
arco
arco
arco
arco

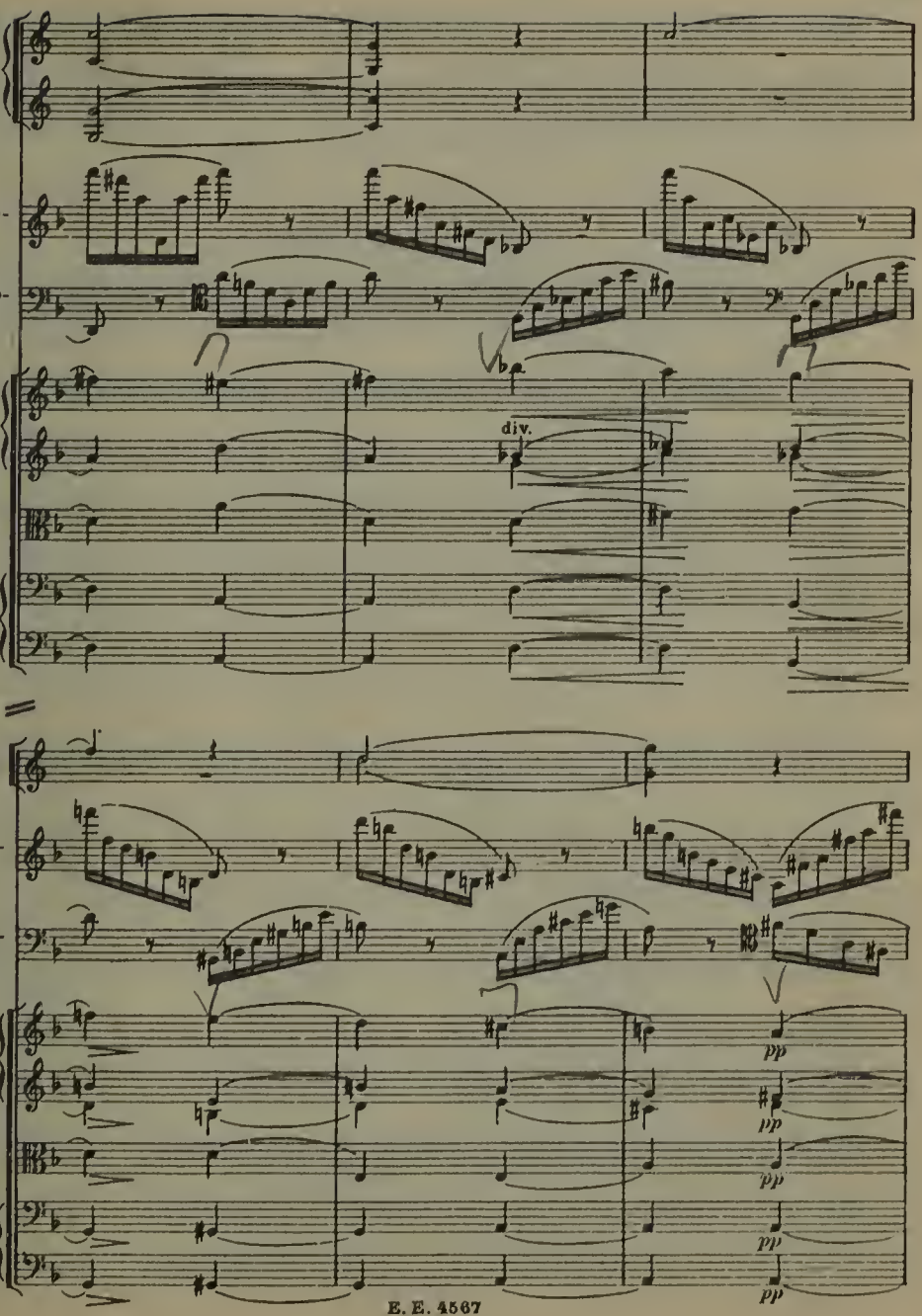

140
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp in D
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
pizz.
arco
p
ff

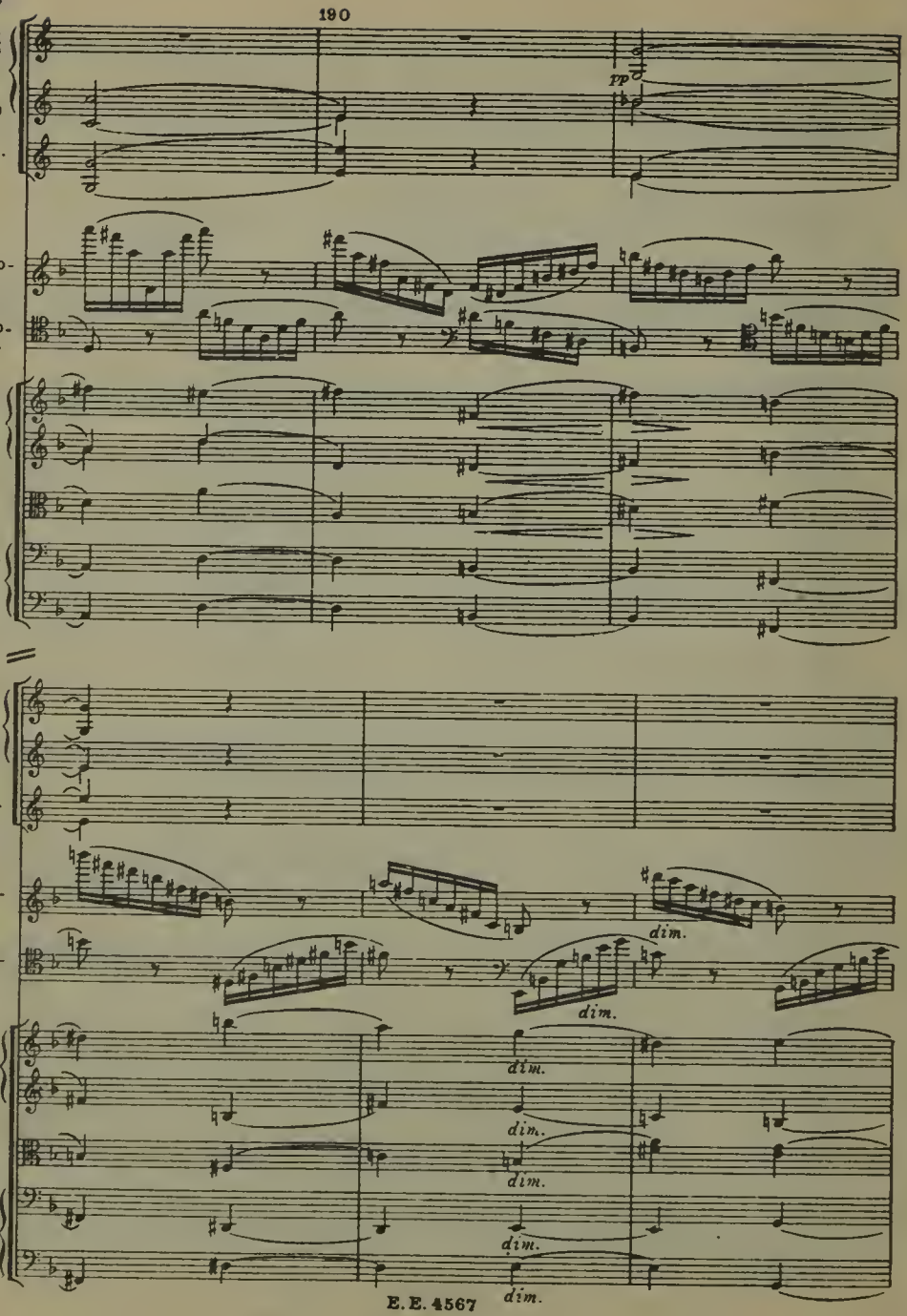

Fl.
Hb.
Kl.
pp dol.
pp dol.
Fg.
Hr. in D
Trp. in D
Solo-Vl.
p
pp
Solo-Vcl.
p
pp
Vl.I
pizz.
p
Vl.II
Br.
pizz.
p
Vcl
pizz.
p
arco
pp
B.
pp

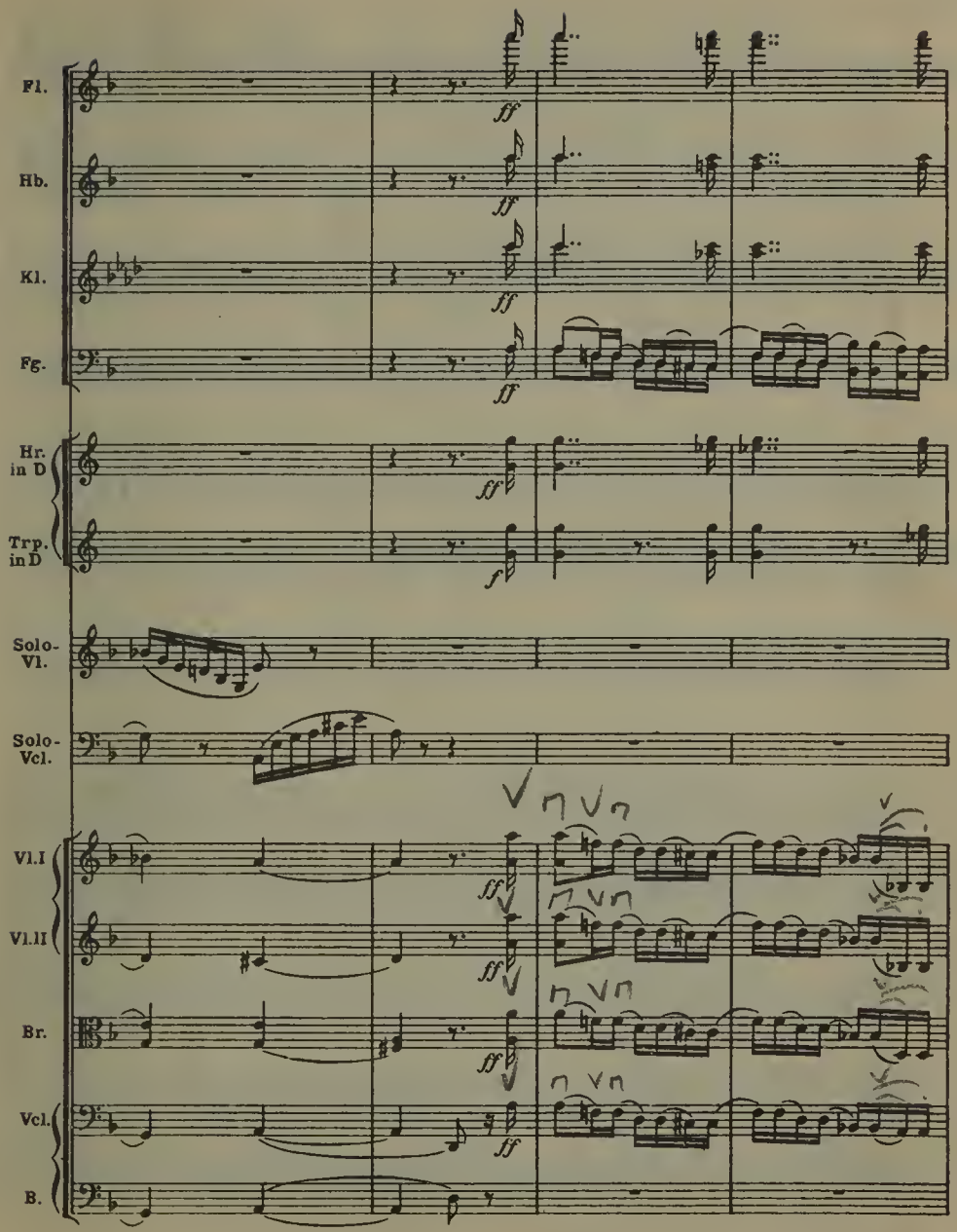

150
Kl.
Fg.
pp dol.
Solo-Vl.
Solo-Vcl.
3
Vcl.
B.
Kl.
Fg.
Solo-Vl.
lcgg.
Solo-Vcl.
lcgg.
Vcl.
B.

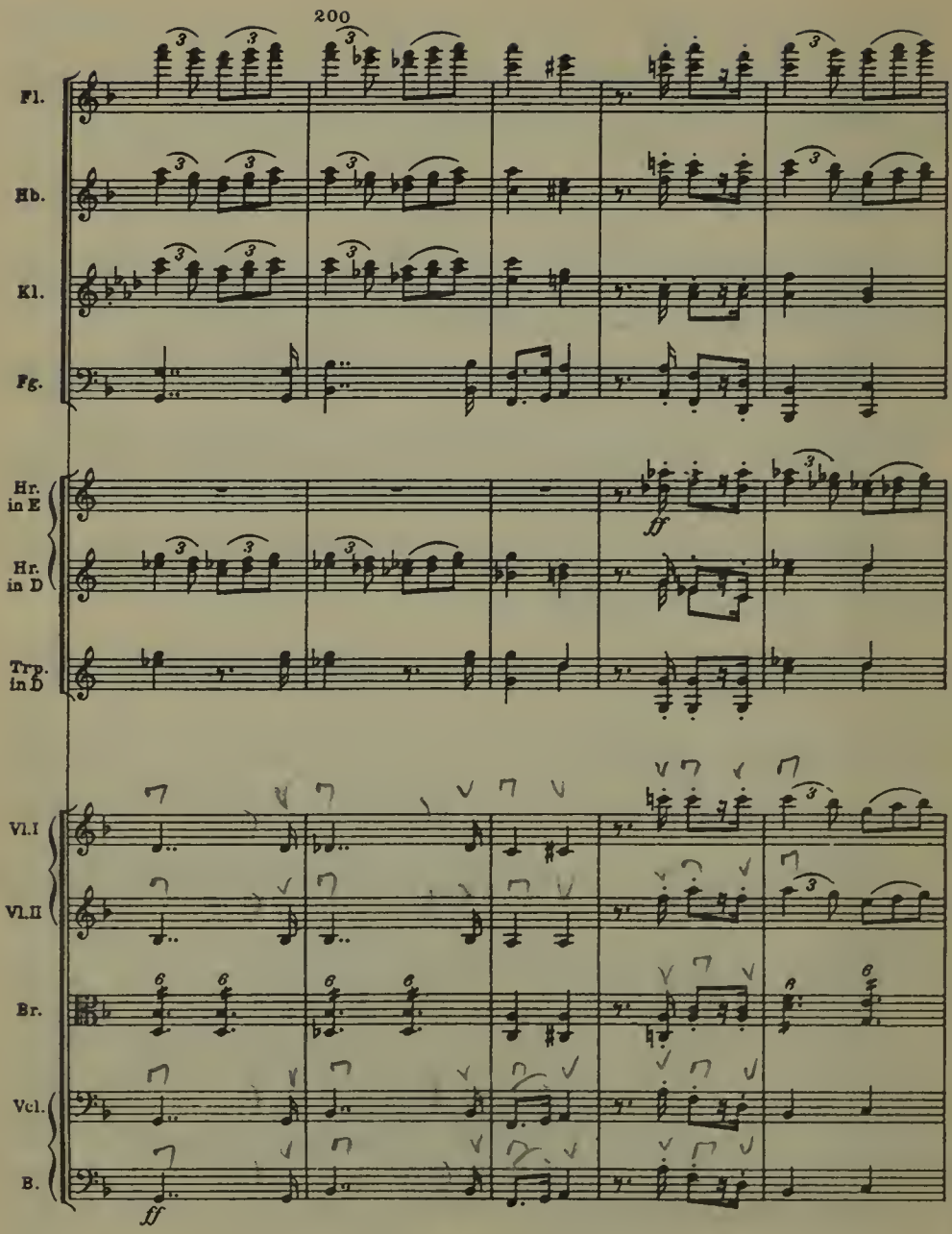

160
Kl.
Fg.
dim.
dim.
Solo-Vl.
Solo-Vcl.
dim.
dim
Vcl.
B.
dim.
dim.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
f
f
Vcl.
B.
170
Fl.
Hb.
f
f
Solo-Vl.
Solo-Vcl.
f
f

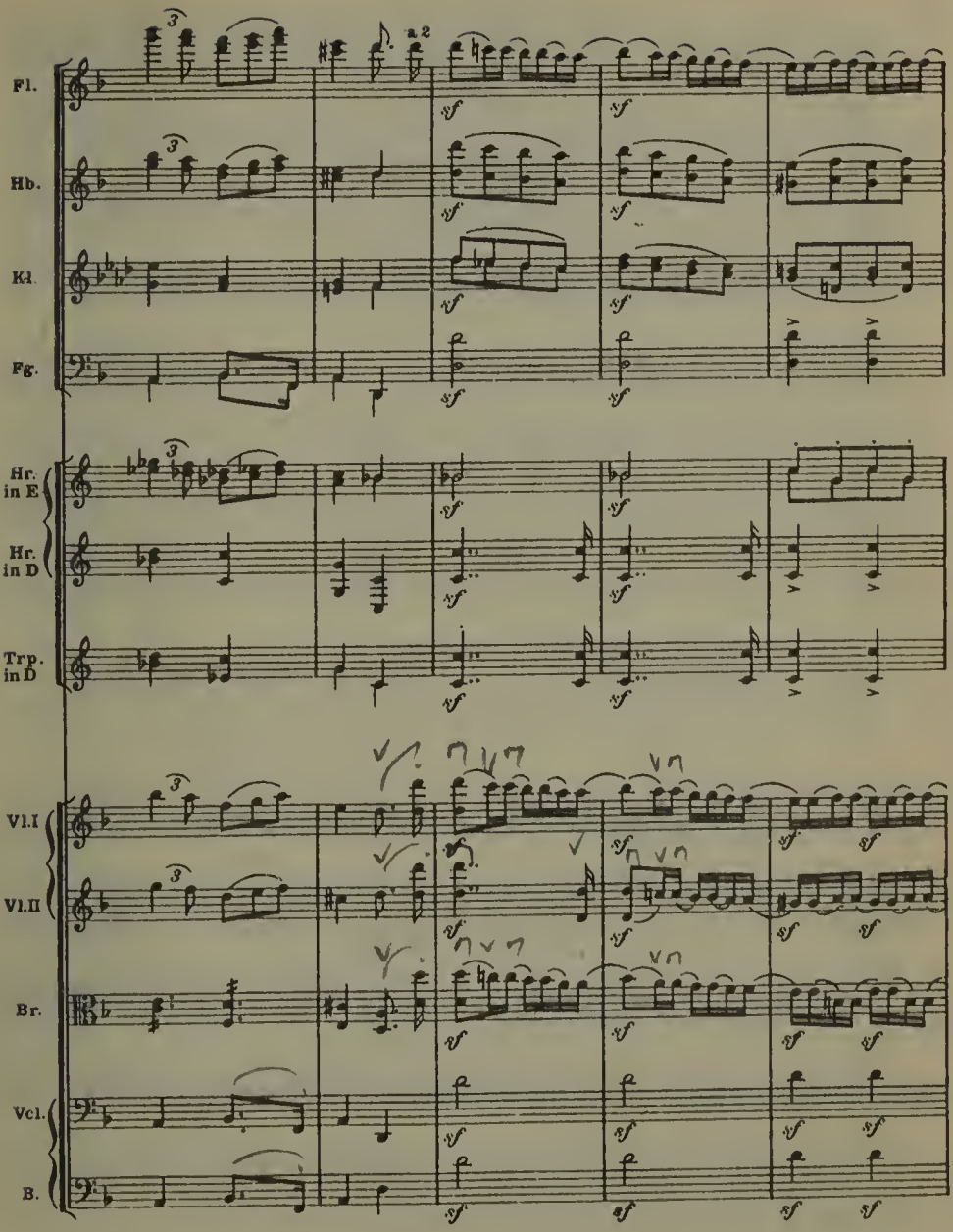

Fl.
Hb.
Fg.
Solo-Vl.
Solo-Vcl.
180
Hr. in D
Trp. in D
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
f
pp
p legg.
p
legg.
arco
pp.

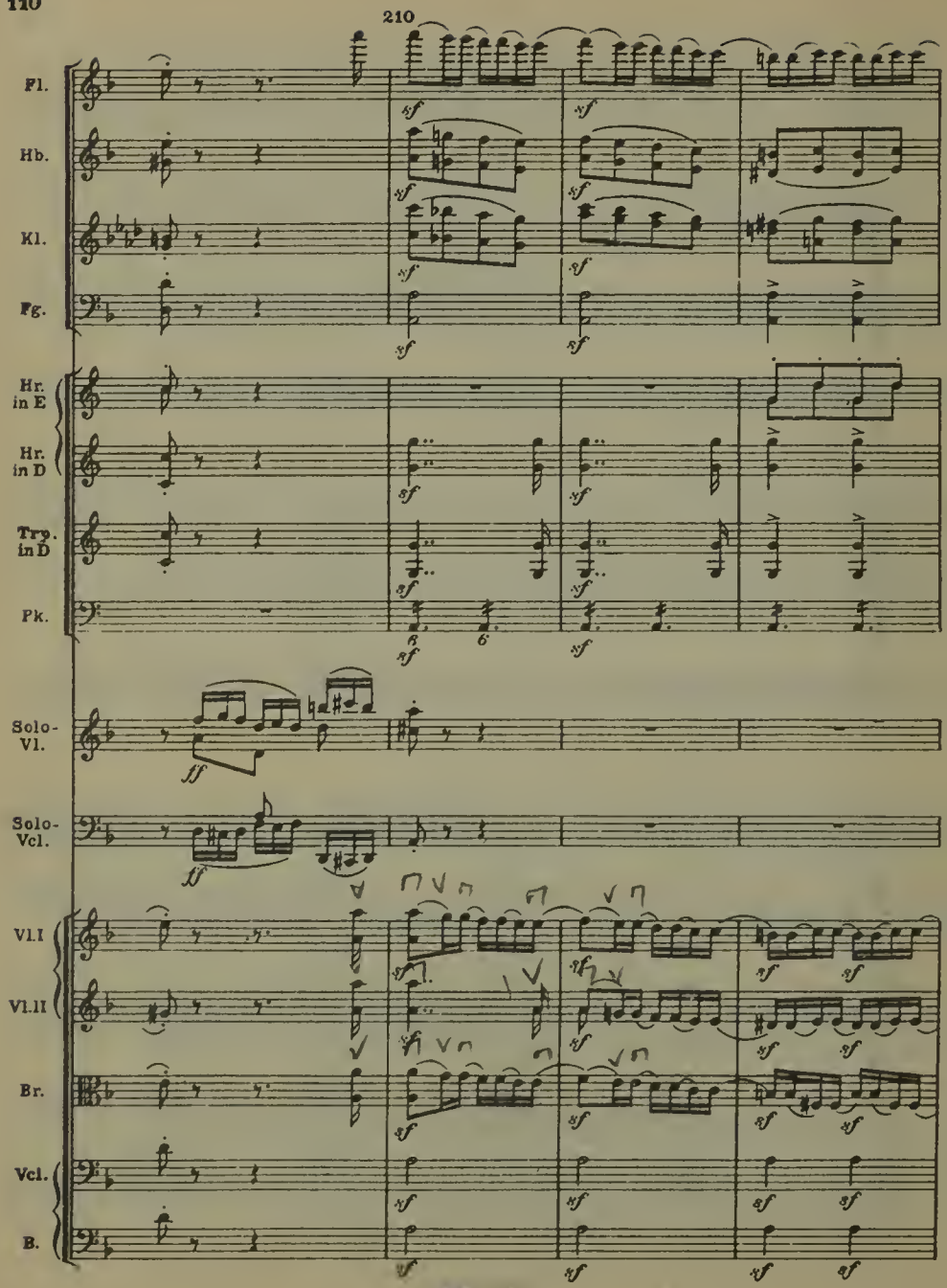

Hr. in D
Trp. in D
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
div.
Br.
Vcl.
B.
Hr in D
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
pp
pp
pp
pp
pp

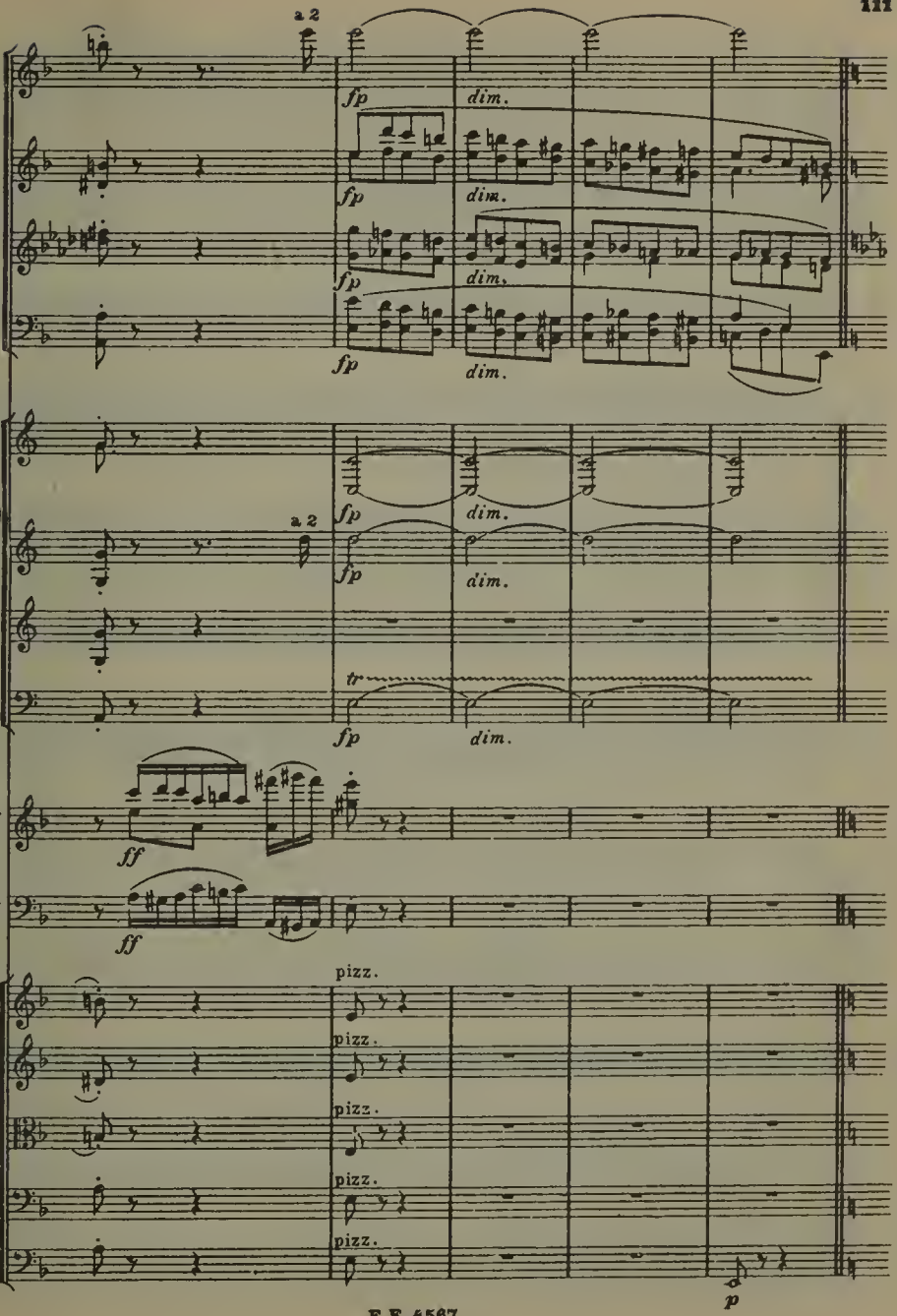

190
Hr. in E
Hr. in D
Trp. in D
pp
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
dim.

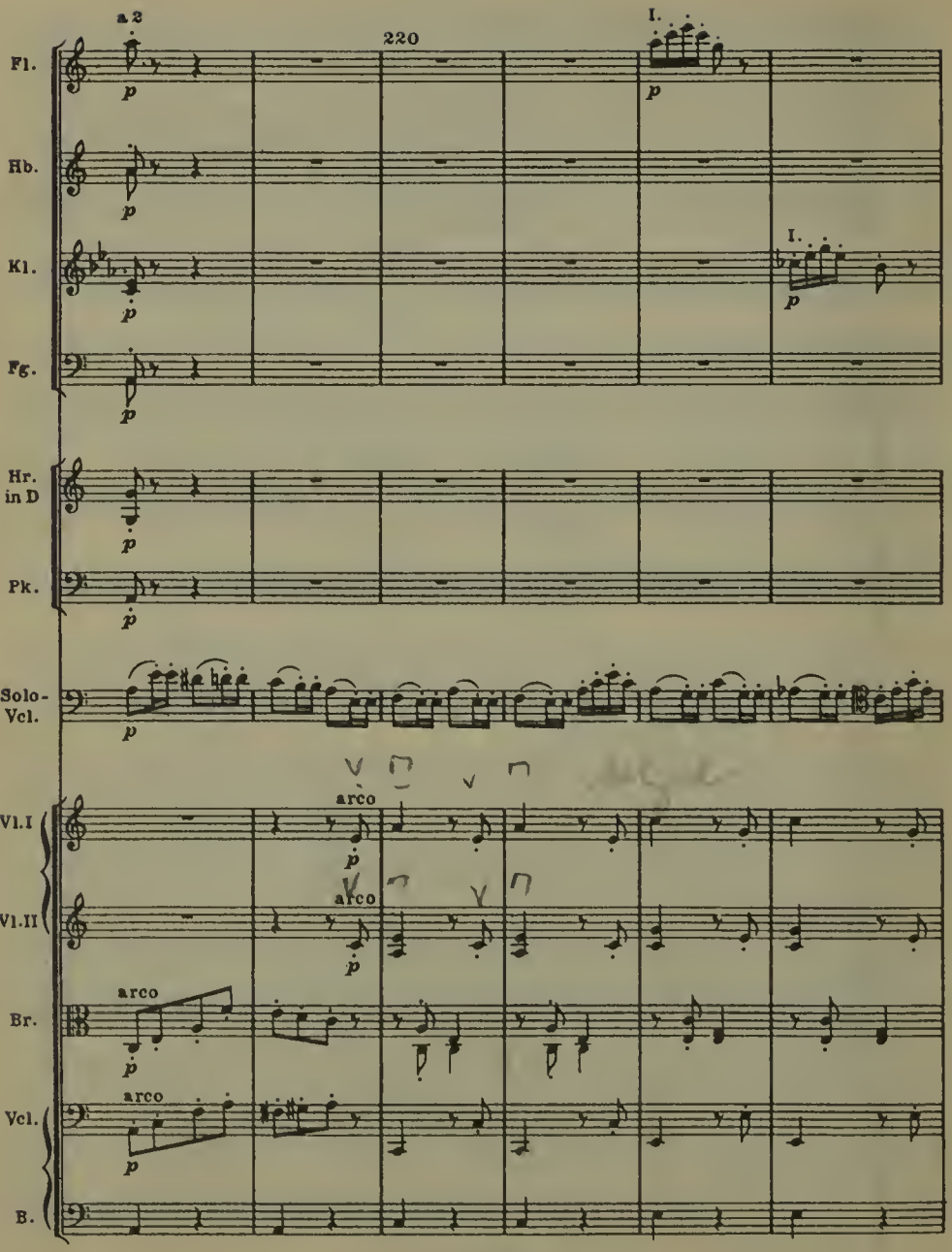

Fl.
Hb.
Kl.
Fg.
Hr. in D
Trp. in D
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.

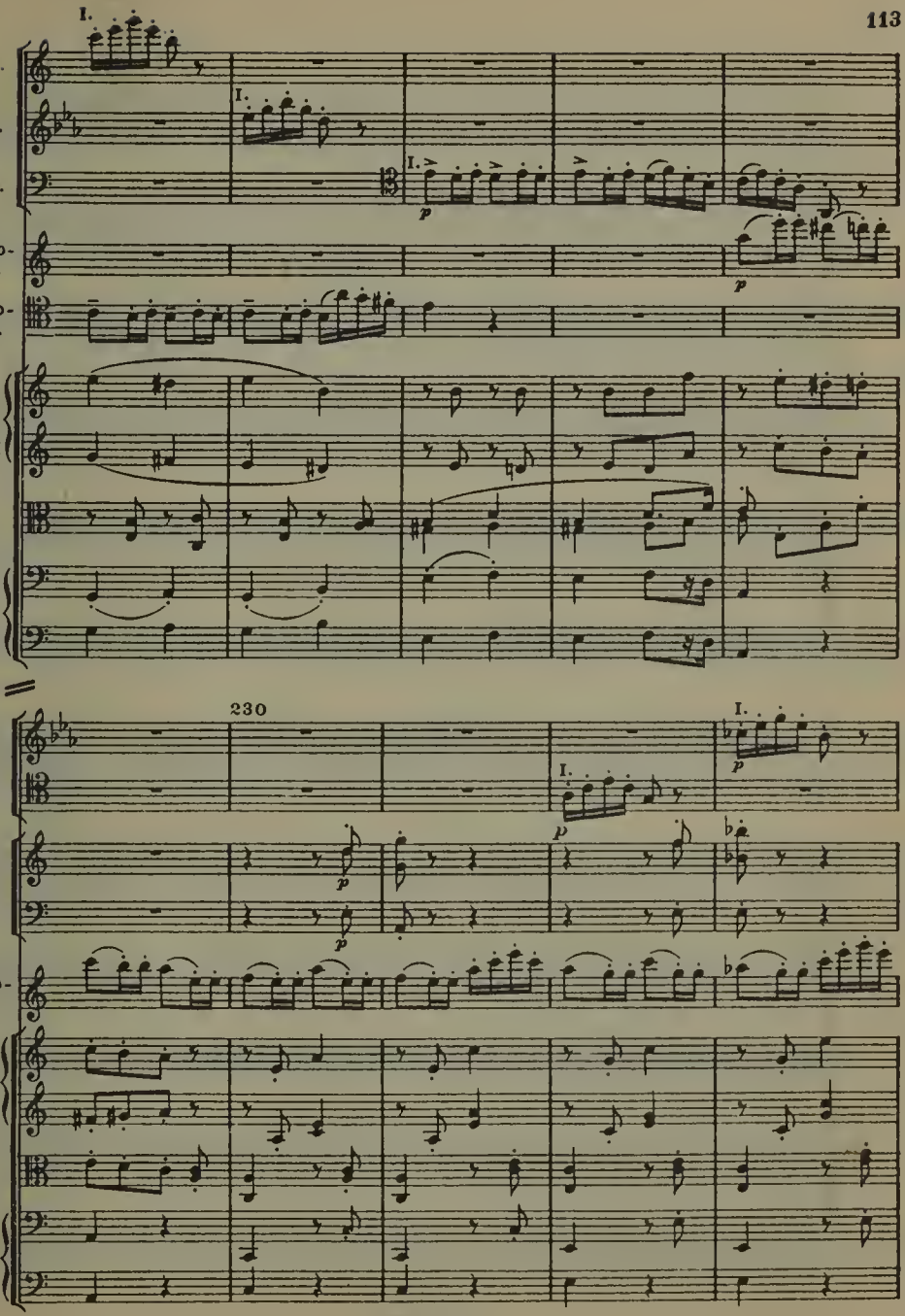

200
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Vl.I
Vl.II
Br.
Vcl.
B.
ff
ff

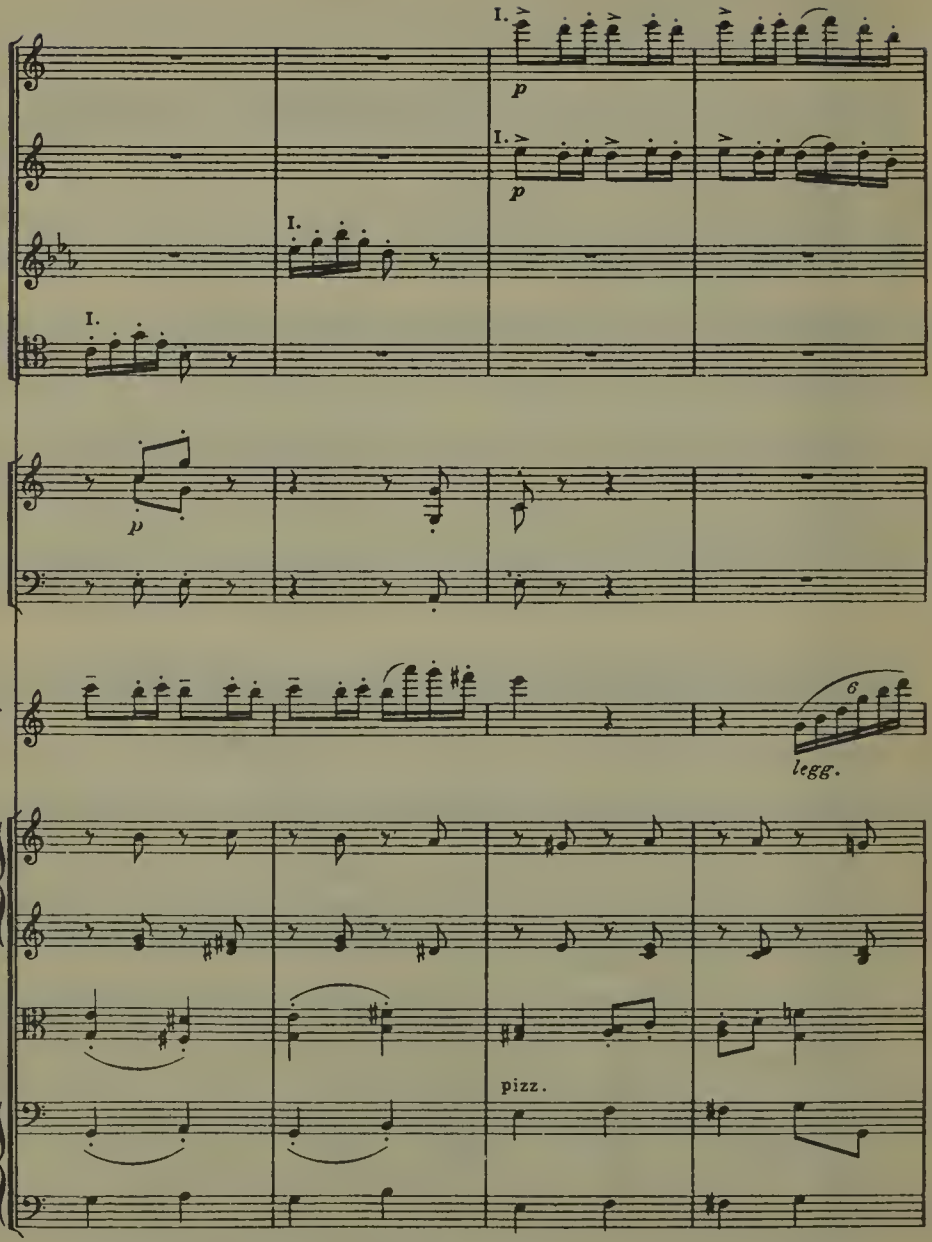

Fl.
Hb.
Kl.
Fg.
a2
Hr. in E
Hr. in D
Trp. in D
Vl.I
Vl.II
Br.
Vcl.
B.
sf

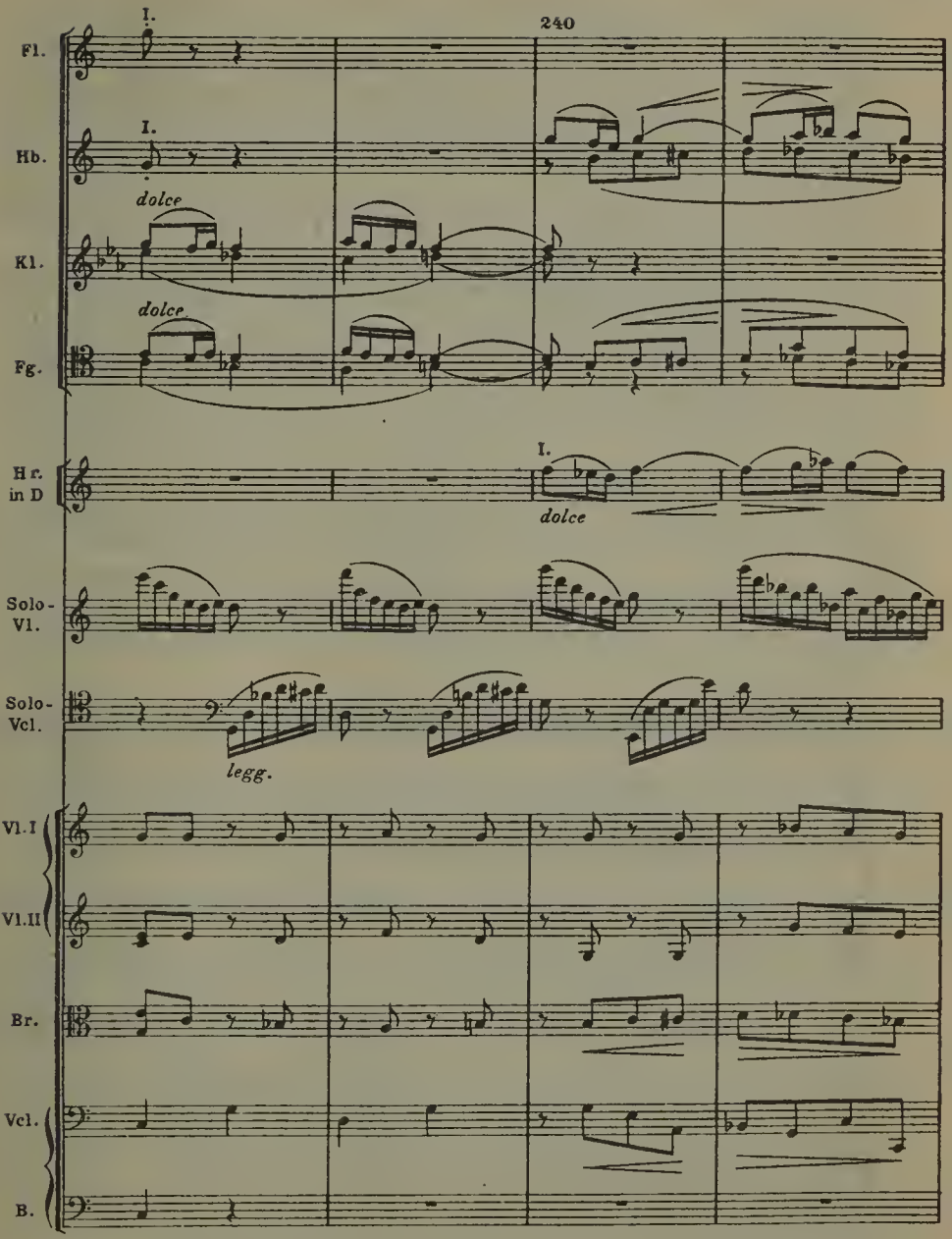

210
Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.

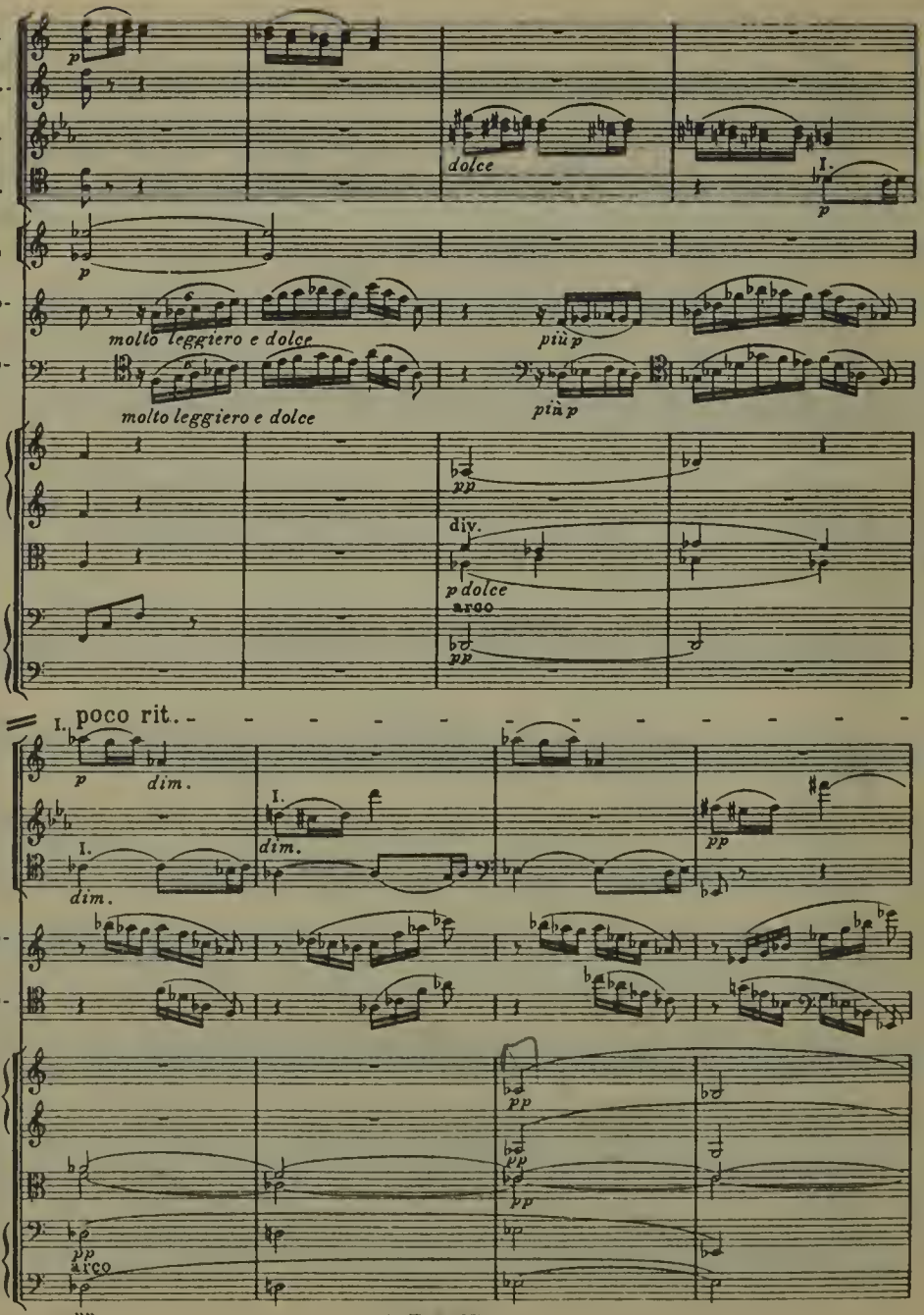

a 2
Fl.
Hb.
Kl.
Fg.
fp
dim.
Hr. in E
Hr. in D
Trp. in D
Pk.
tr
Solo-Vl.
Solo-Vcl.
ff
Vl. I
Vl. II
Br.
Vcl.
B.
pizz.
p

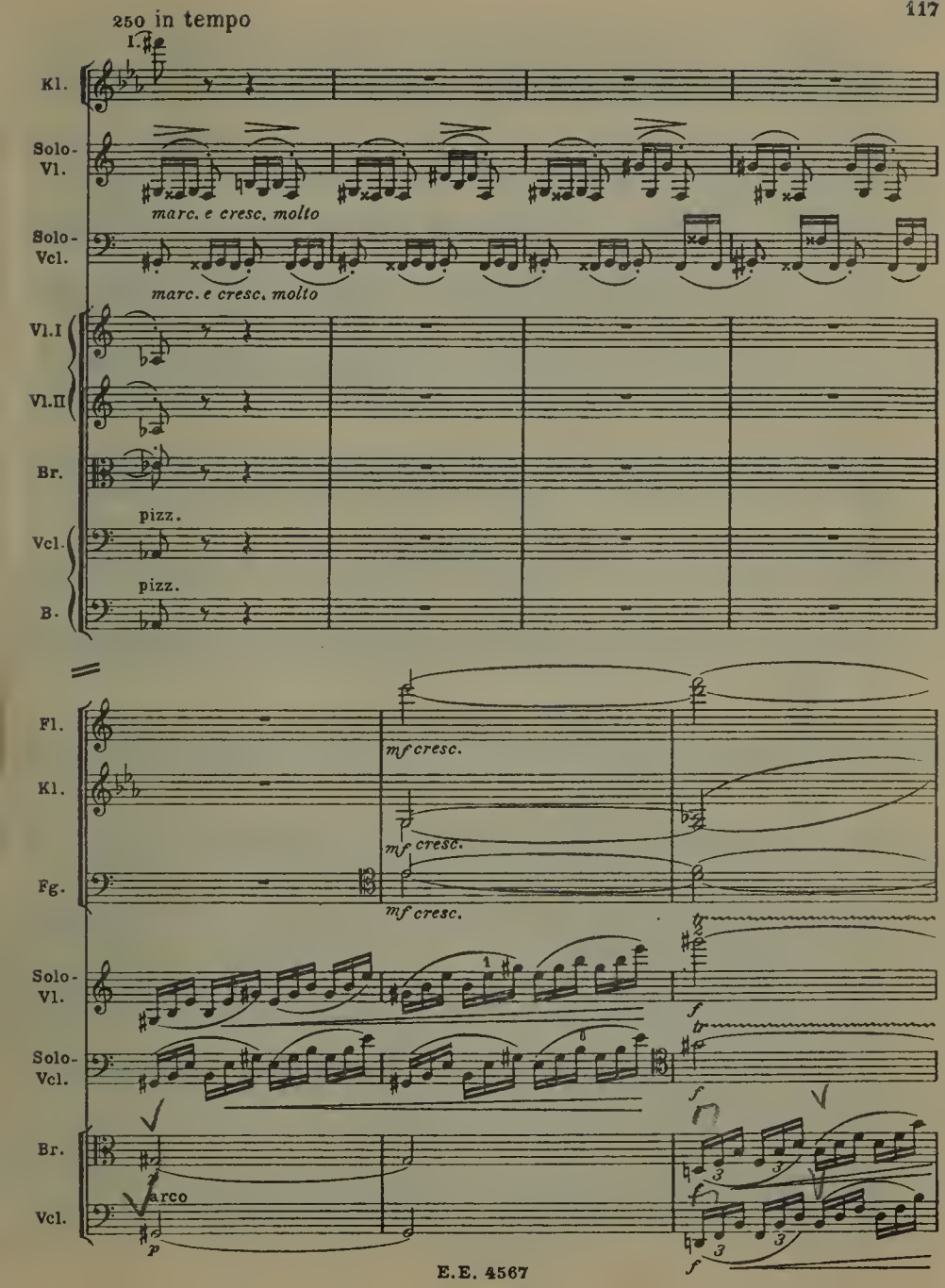

a 2
220
I.
Fl.
Hb.
Kl.
I.
Fg.
Hr. in D
Pk.
Solo-Vcl.
arco
Vl.I
arco
Vl.II
arco
Br.
arco
Vcl.
B.

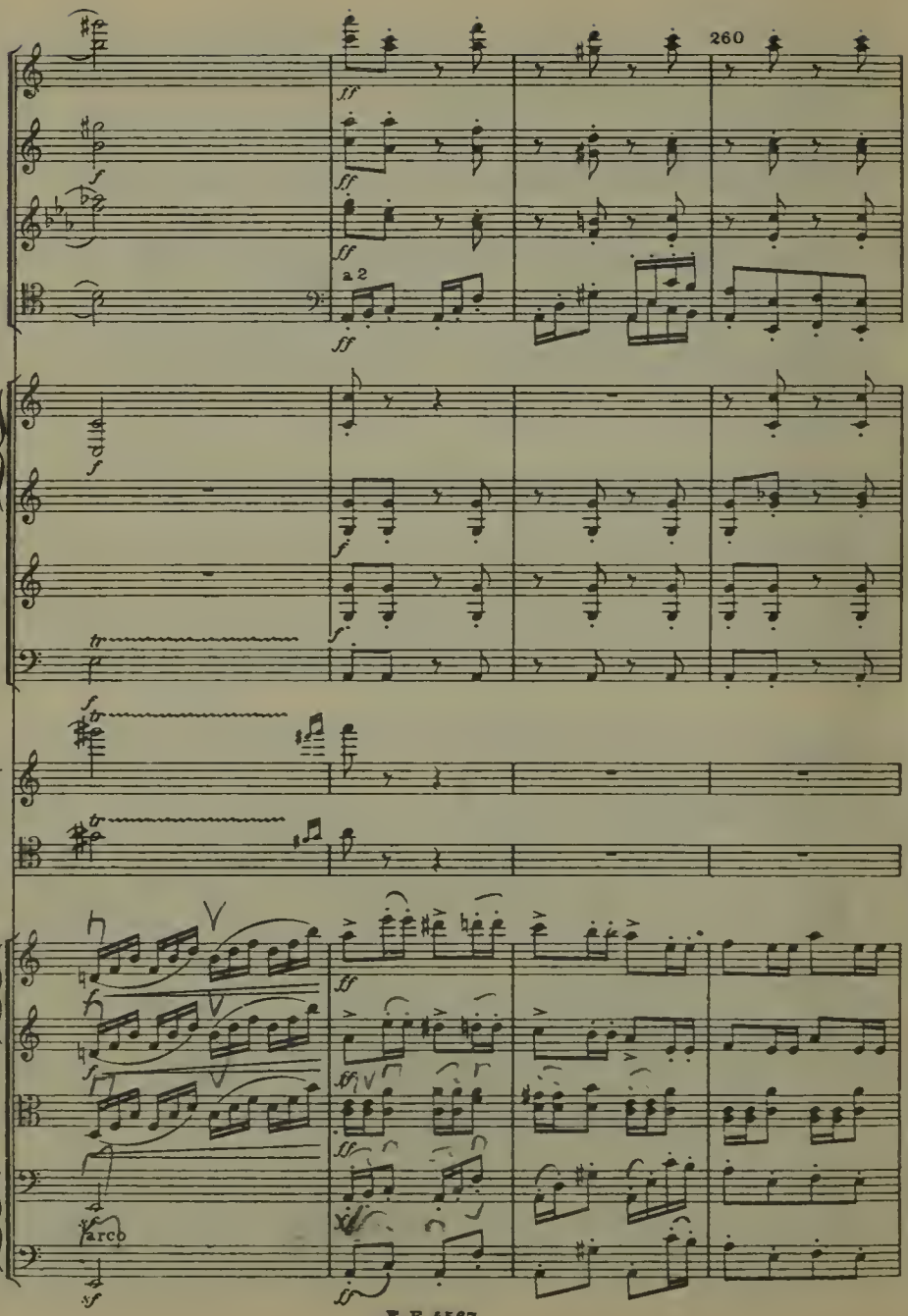

I.
Fl.
Kl.
Fg.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
p
230
Hr. in D
Pk.

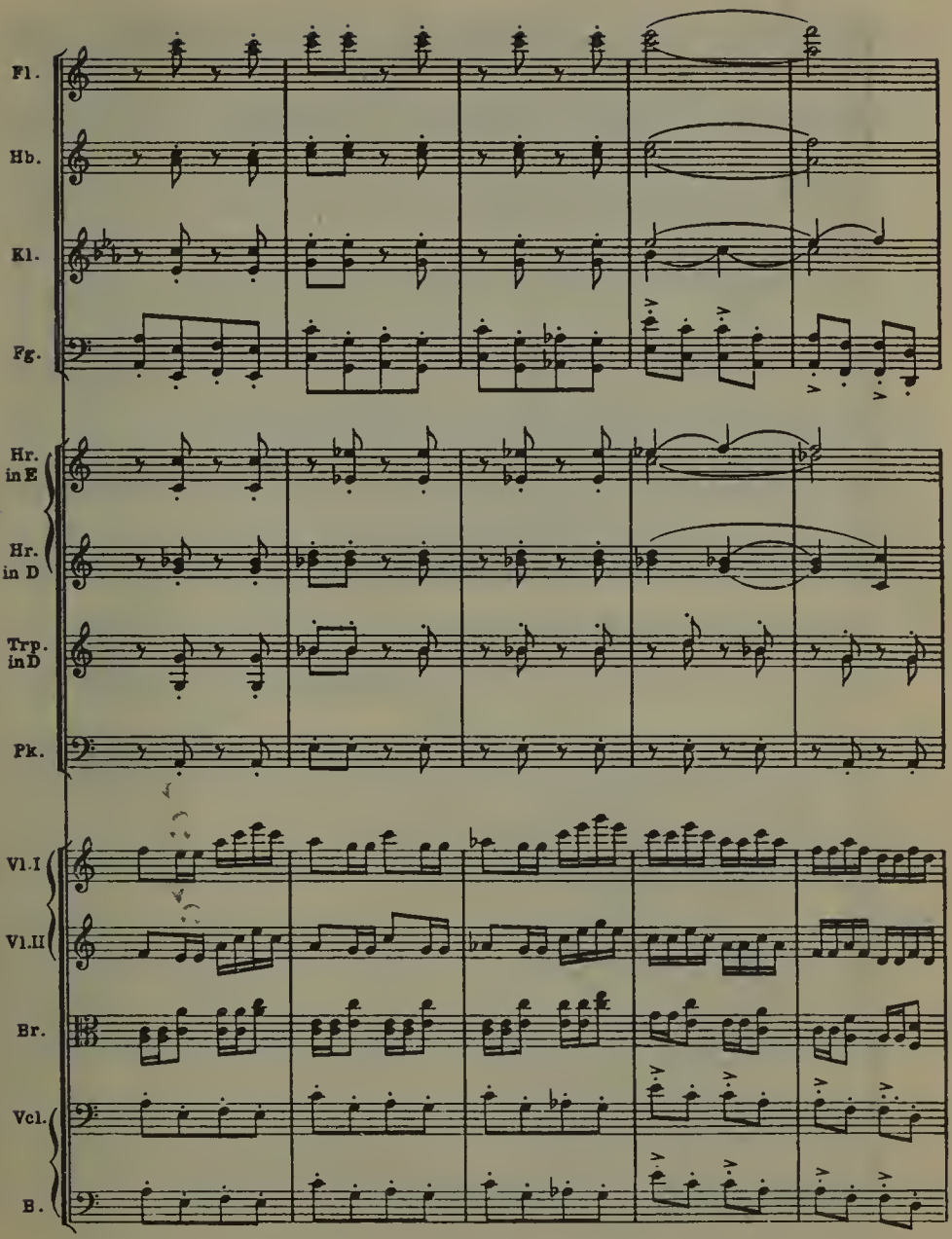

Fl.
Hb.
Kl.
Fg.
Hr. in E
Pk.
Solo-Vl.
Vl.I
Vl.II
Br.
Vcl.
B.
I.
p
6
legg.
pizz.

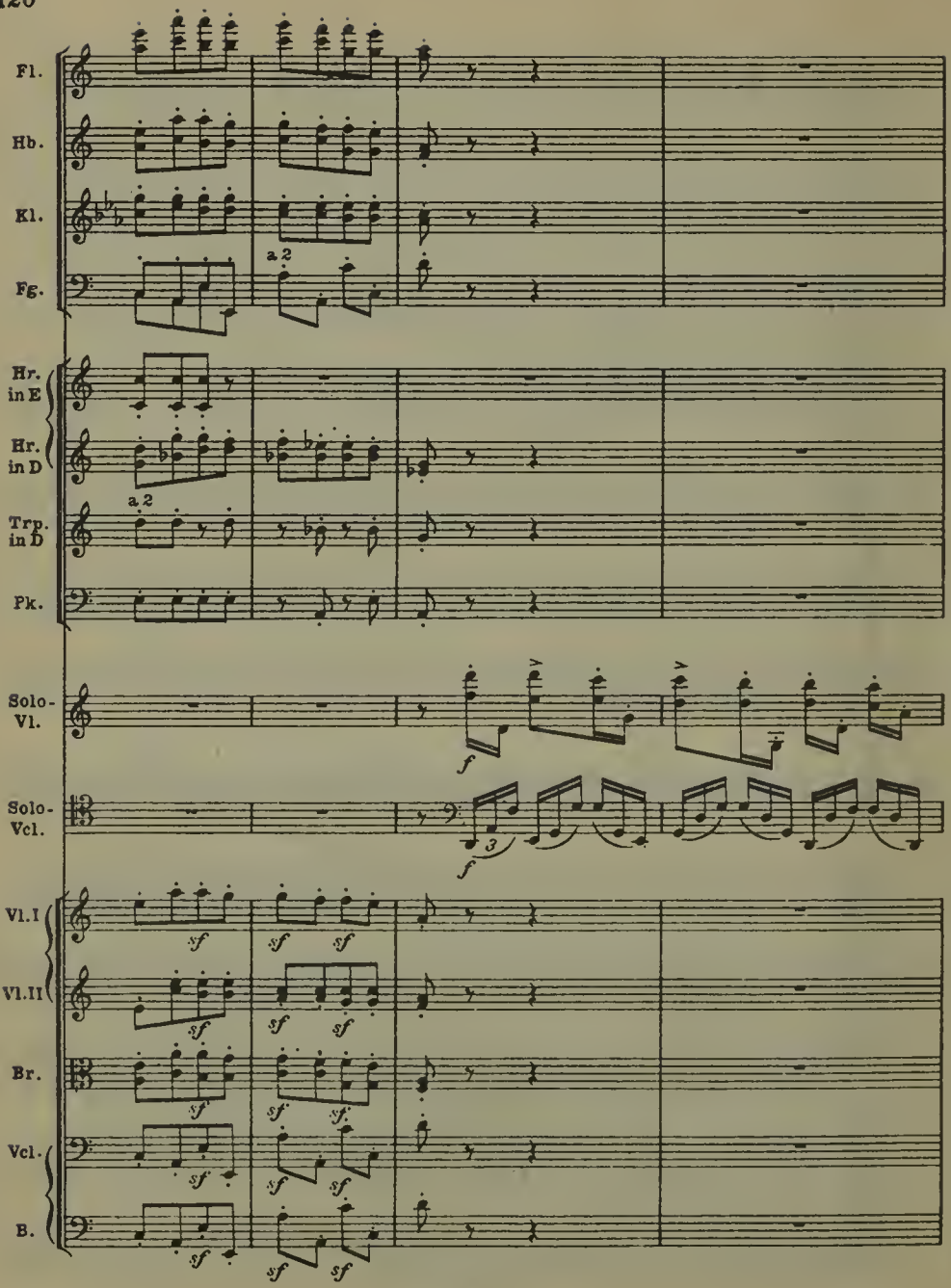

240
I.
Fl.
I.
Hb.
dolce
Kl.
dolce
Fg.
I.
Hr. in D
dolce
Solo-Vl.
Solo-Vcl.
legg.
Vl.I
Vl.II
Br.
Vcl.
B.

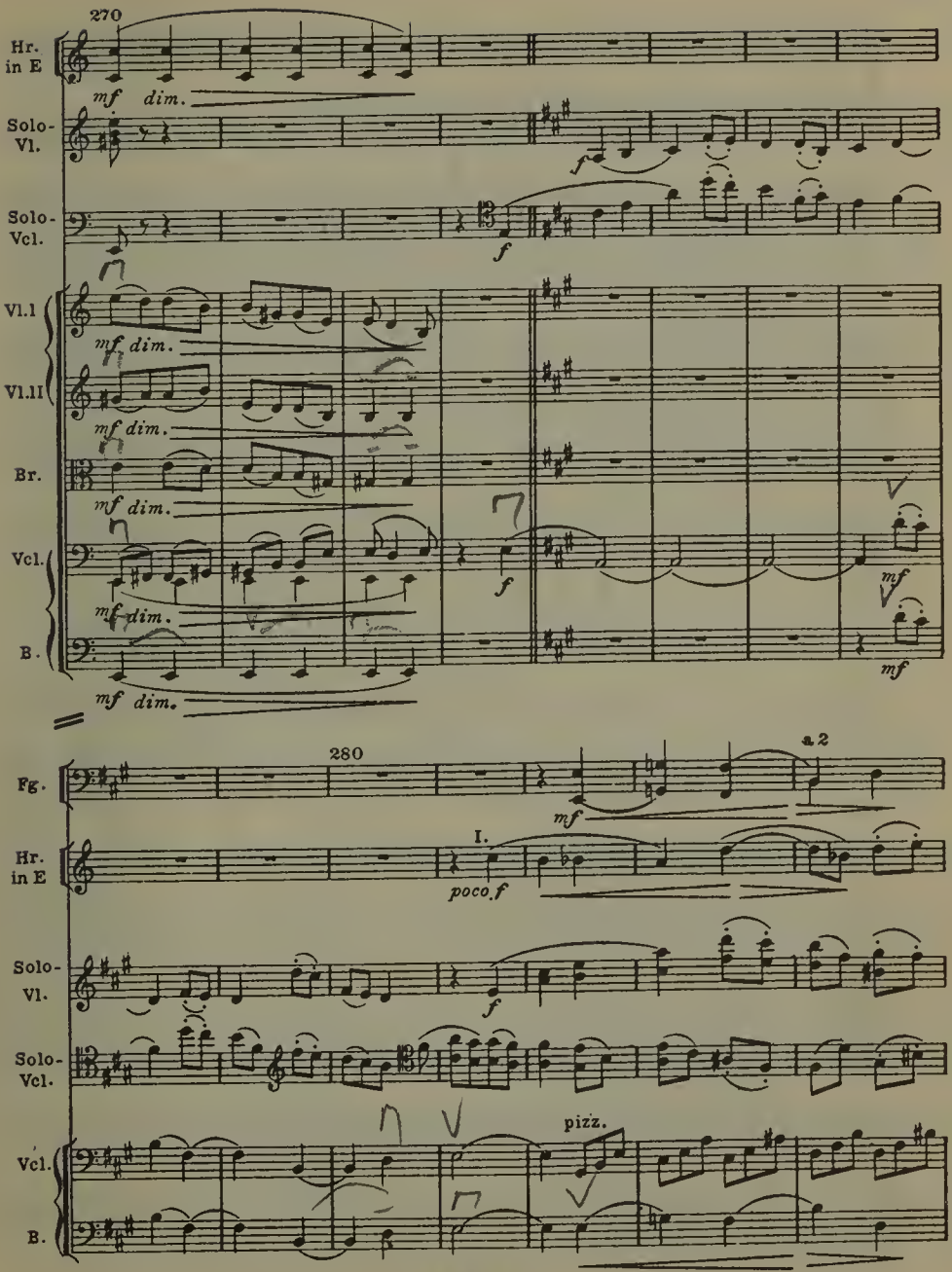

Fl.
Hb.
Kl.
Fg.
Hr. in D
Solo-Vl.
Solo-Vcl.
molto leggiero e dolce
più p
molto leggiero e dolce
più p
Vl.I
Vl.II
Br.
Vcl.
B.
dolce
I.
p
pp
div.
p dolce
arco
pp
I. poco rit.
Hb.
Kl.
Fg.
p
dim.
I.
dim.
I.
dim.
pp
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
pp
pp
pp
pp
pp
arco
pp

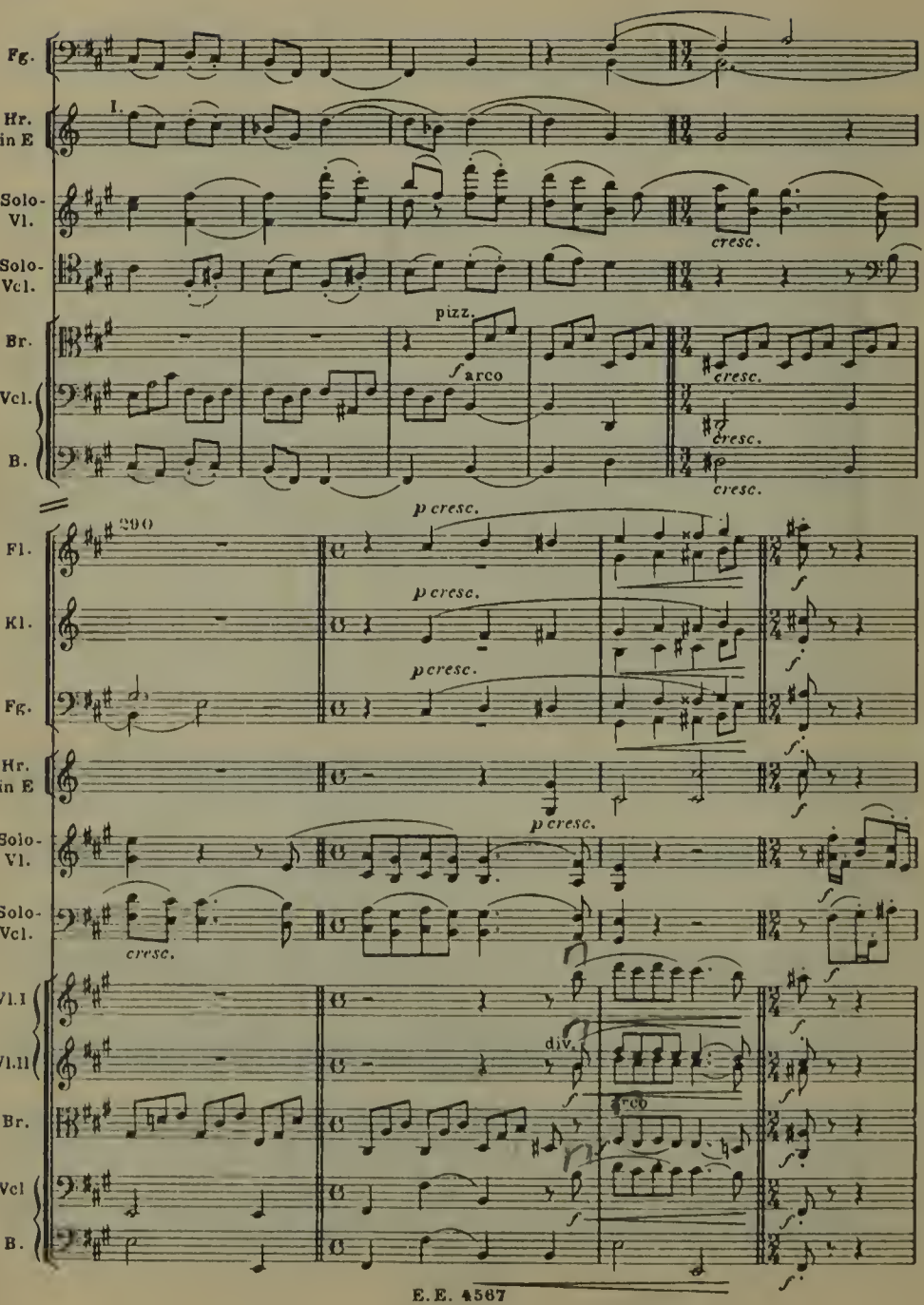

250 in tempo
I.
Kl.
Solo-Vl.
marc. e cresc. molto
Solo-Vcl.
marc. e cresc. molto
Vl.I
Vl.II
Br.
pizz.
Vcl.
pizz.
B.
Fl.
Kl.
Fg.
mf cresc.
mf cresc.
mf cresc.
Solo-Vl.
Solo-Vcl.
Br.
arco
Vcl.
p
f
f
f


260
Fl.
Hb.
Kl.
Fg.
a 2
Hr. in E
Hr. in D
Trp. in D
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.
arco


Fl.
Hb.
Kl.
Fg.
Hr. in E
Hr. in D
Trp. in D
Pk.
Vl.I
Vl.II
Br.
Vcl.
B.


Fl.
Hb.
Kl.
Fg.
a 2
Hr. in E
Hr. in D
Trp. in D
a 2
Pk.
Solo-Vl.
Solo-Vcl.
Vl.I
Vl.II
Br.
Vcl.
B.


270
Hr. in E
mf dim.
Solo-Vl.
f
Solo-Vcl.
f
Vl.I
mf dim.
Vl.II
mf dim.
Br.
mf dim.
Vcl.
f
mf
B.
mf dim.
mf
280
a 2
Fg.
mf
I.
Hr. in E
poco f
Solo-Vl.
f
Solo-Vcl.
pizz.
Vcl.
B.


Fg.
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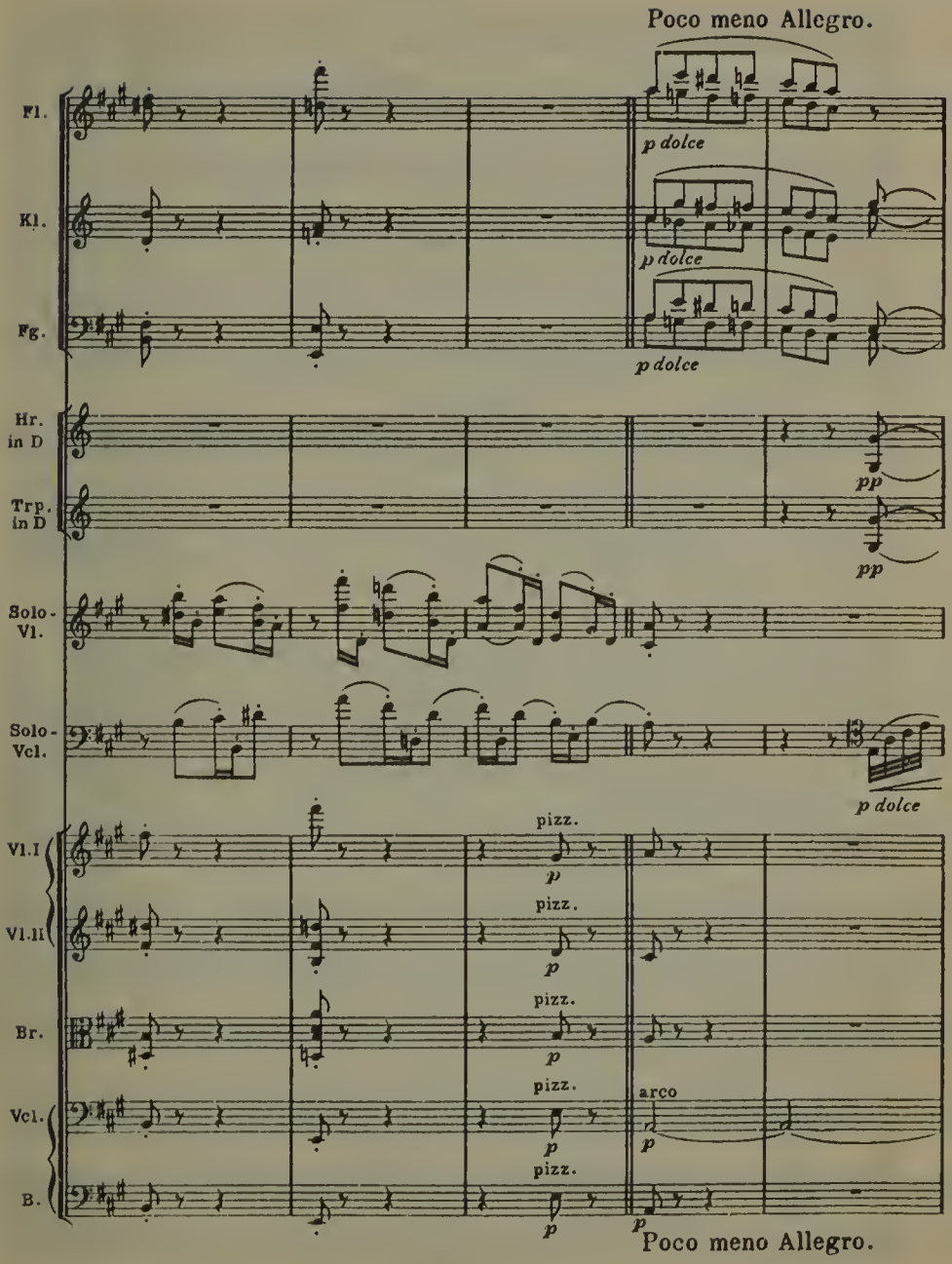
Poco meno Allegro.
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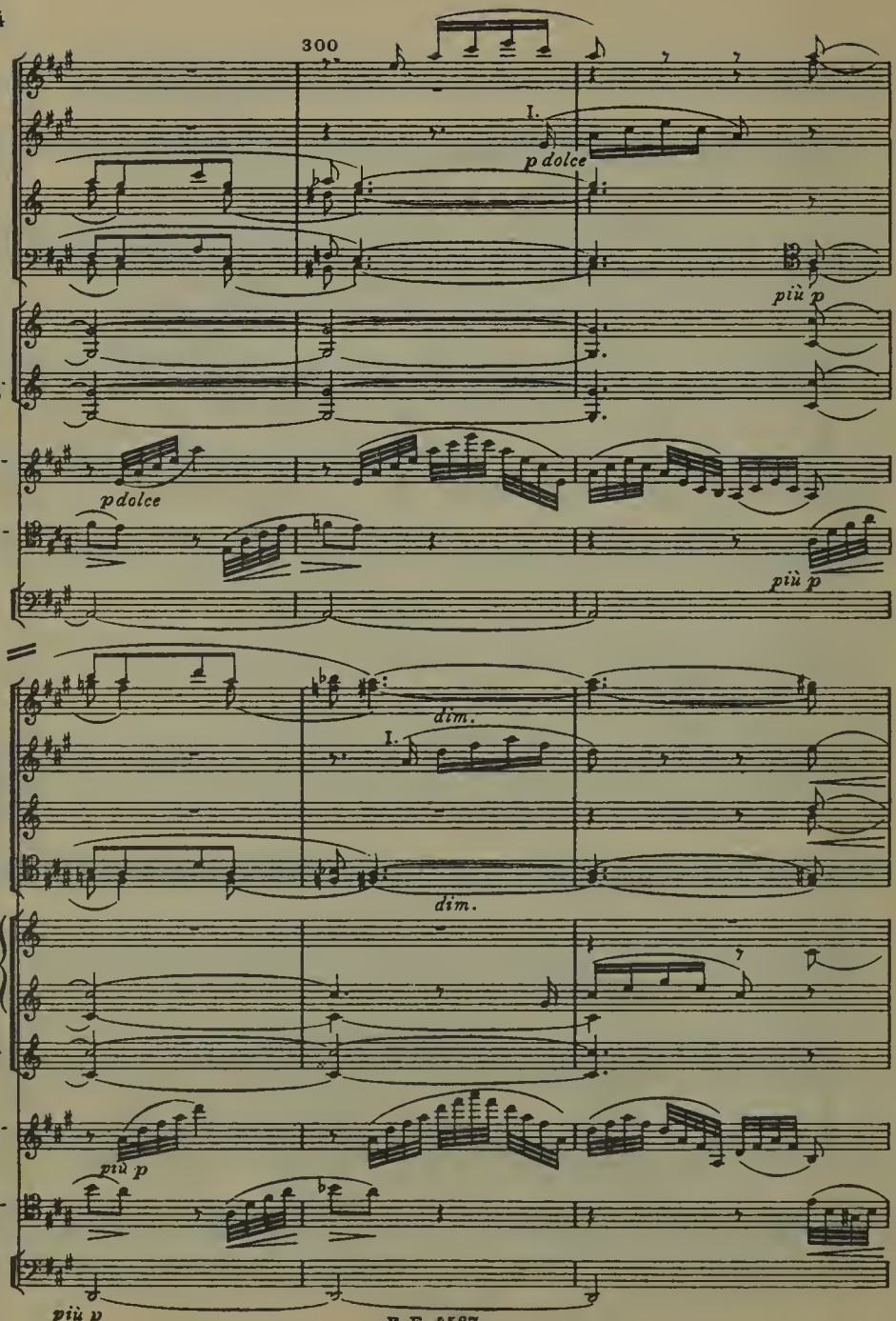
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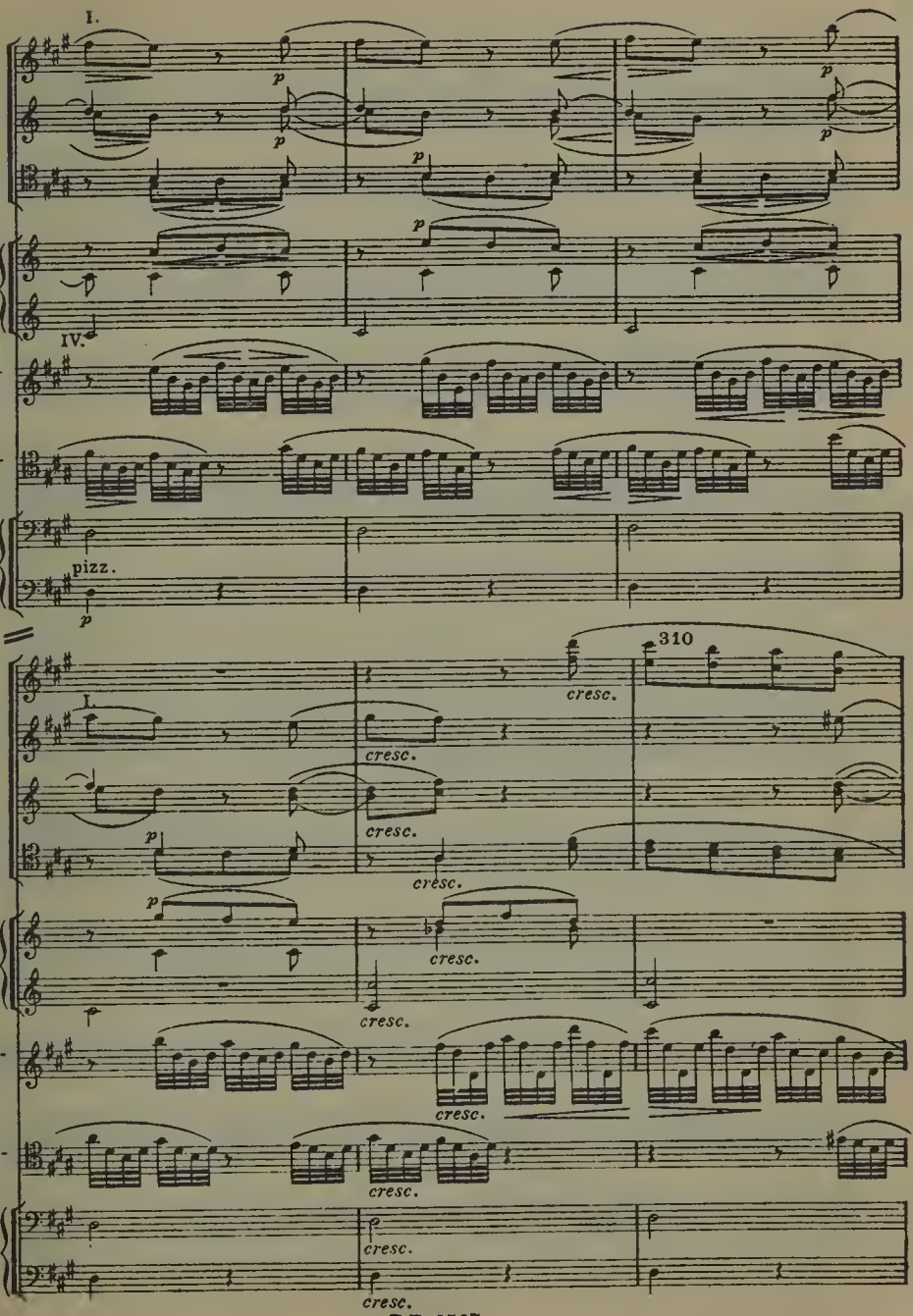
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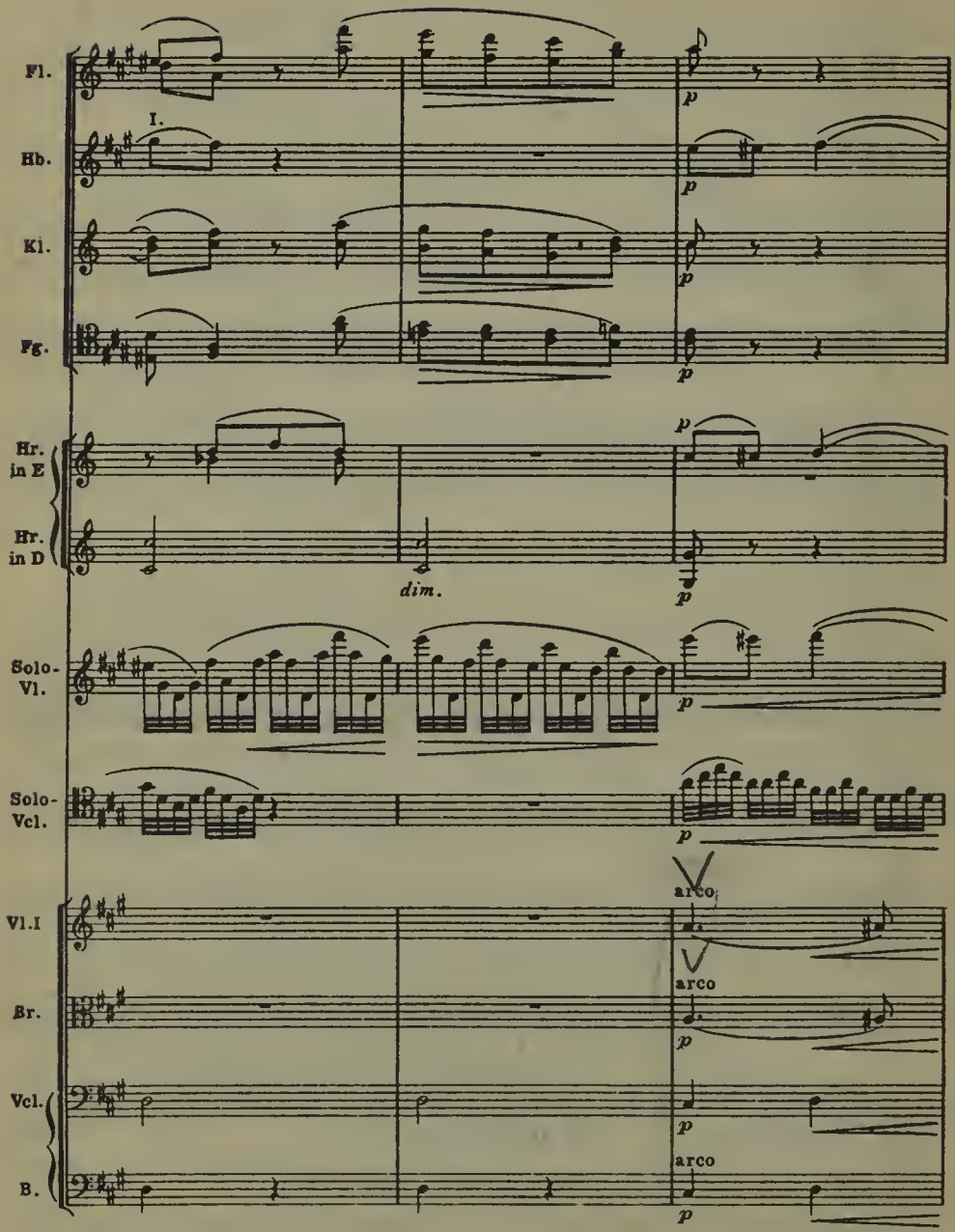
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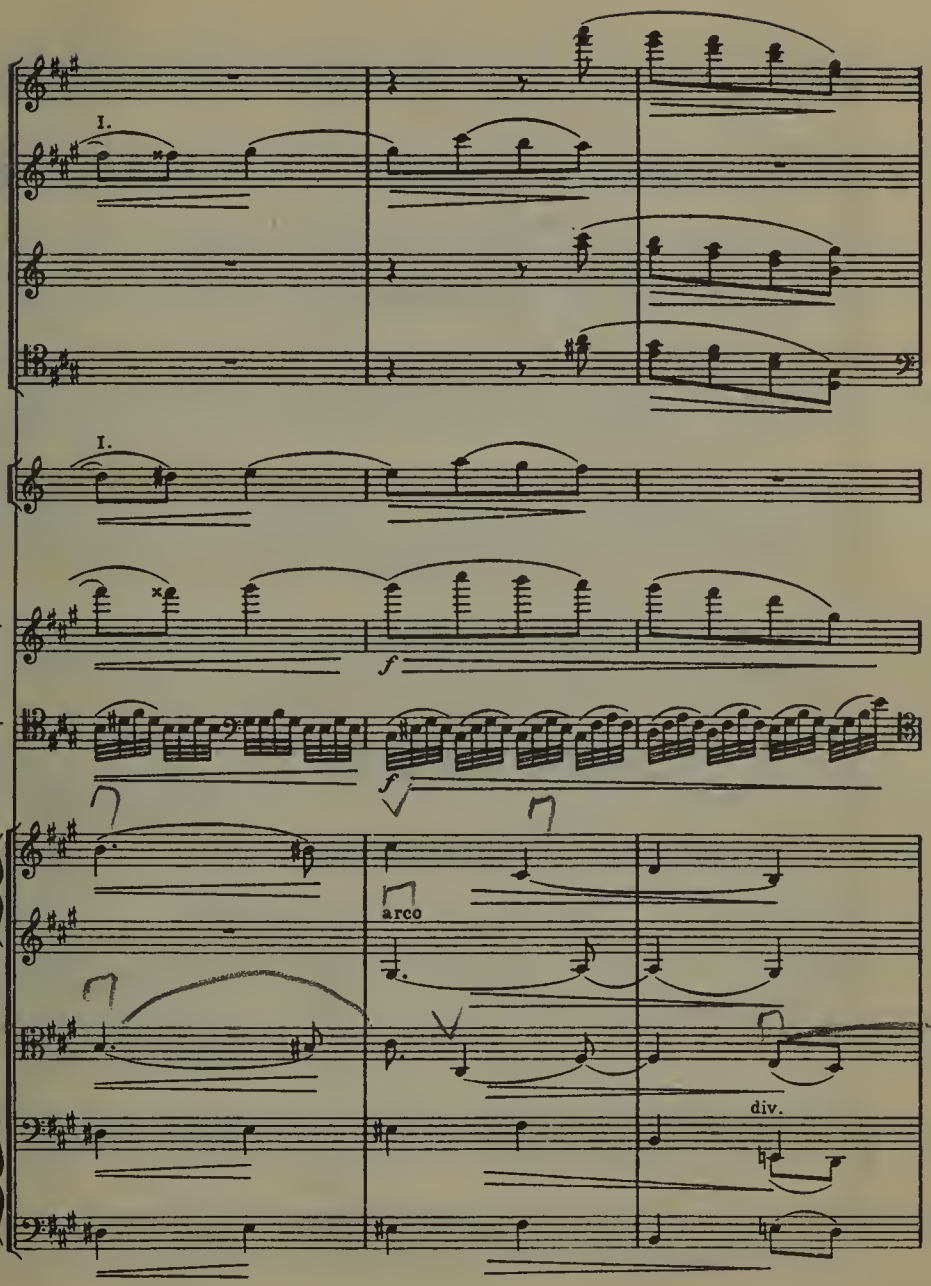
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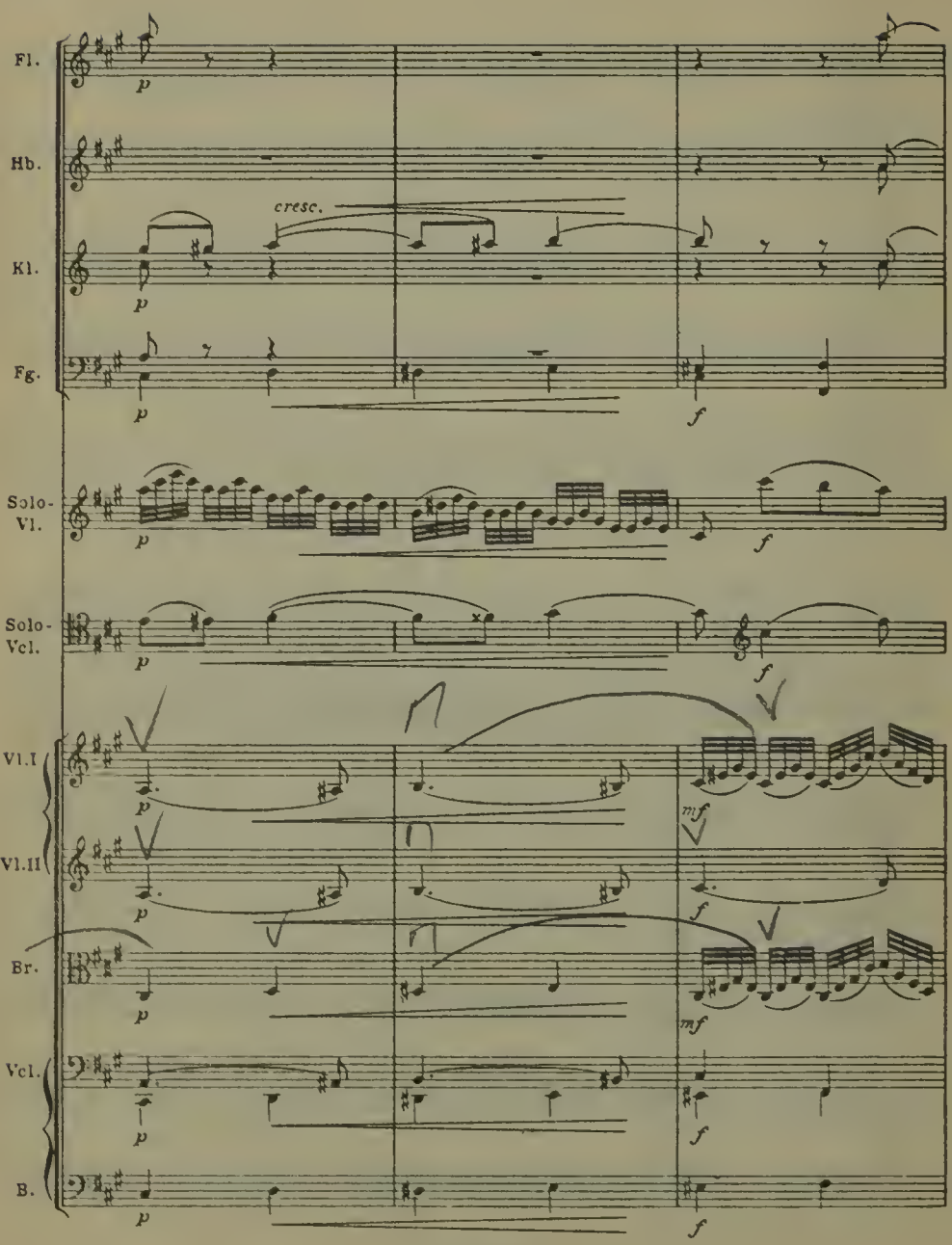
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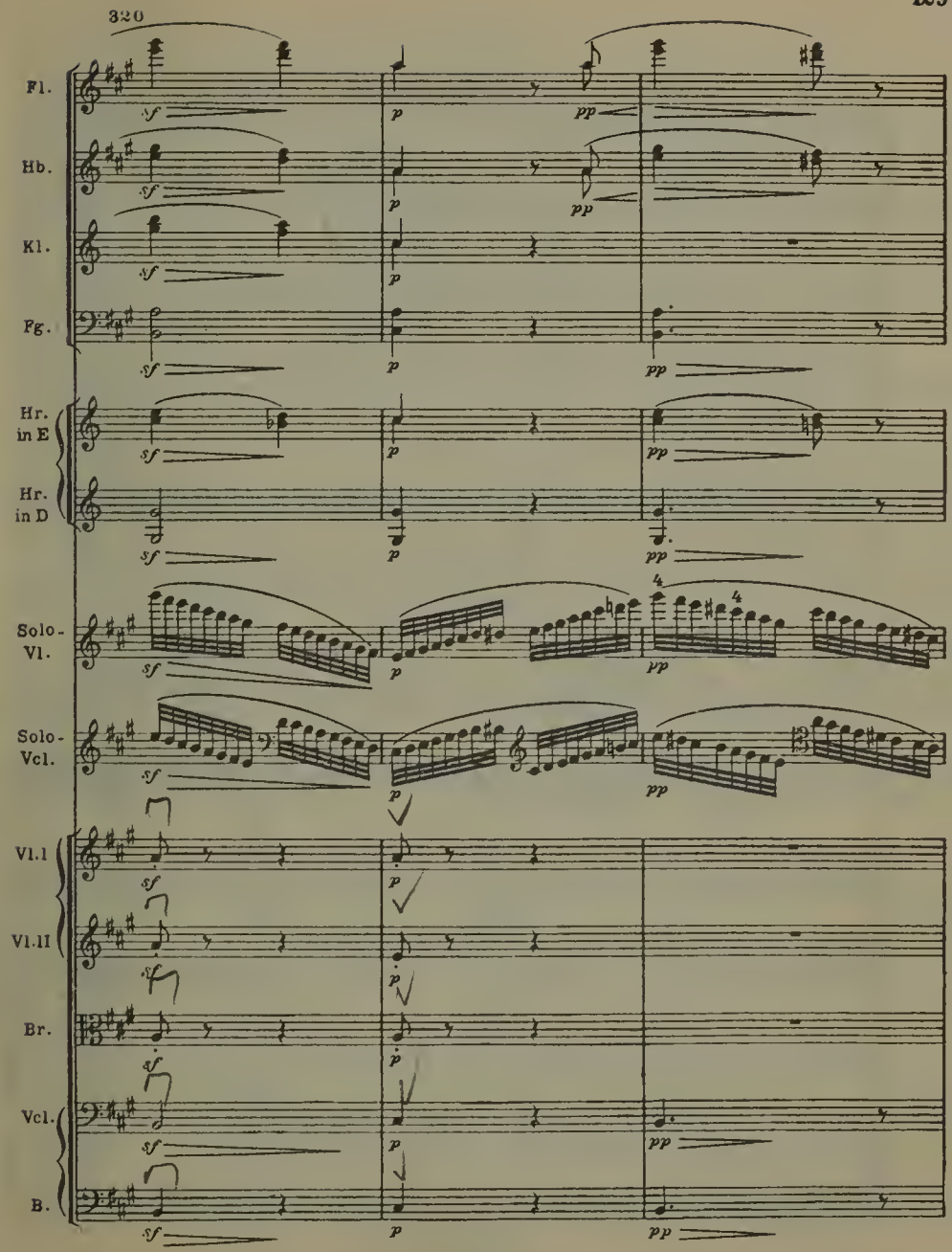
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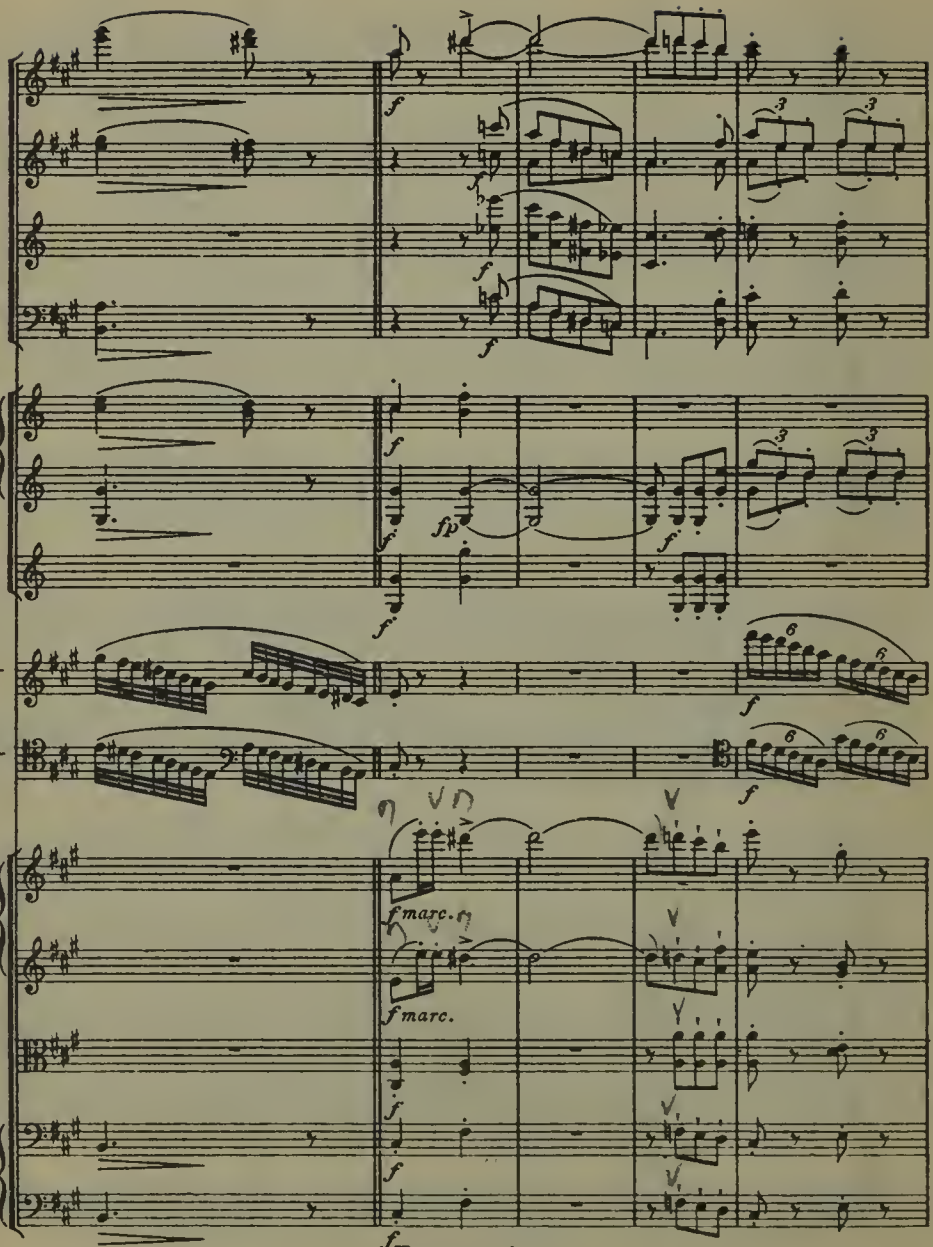
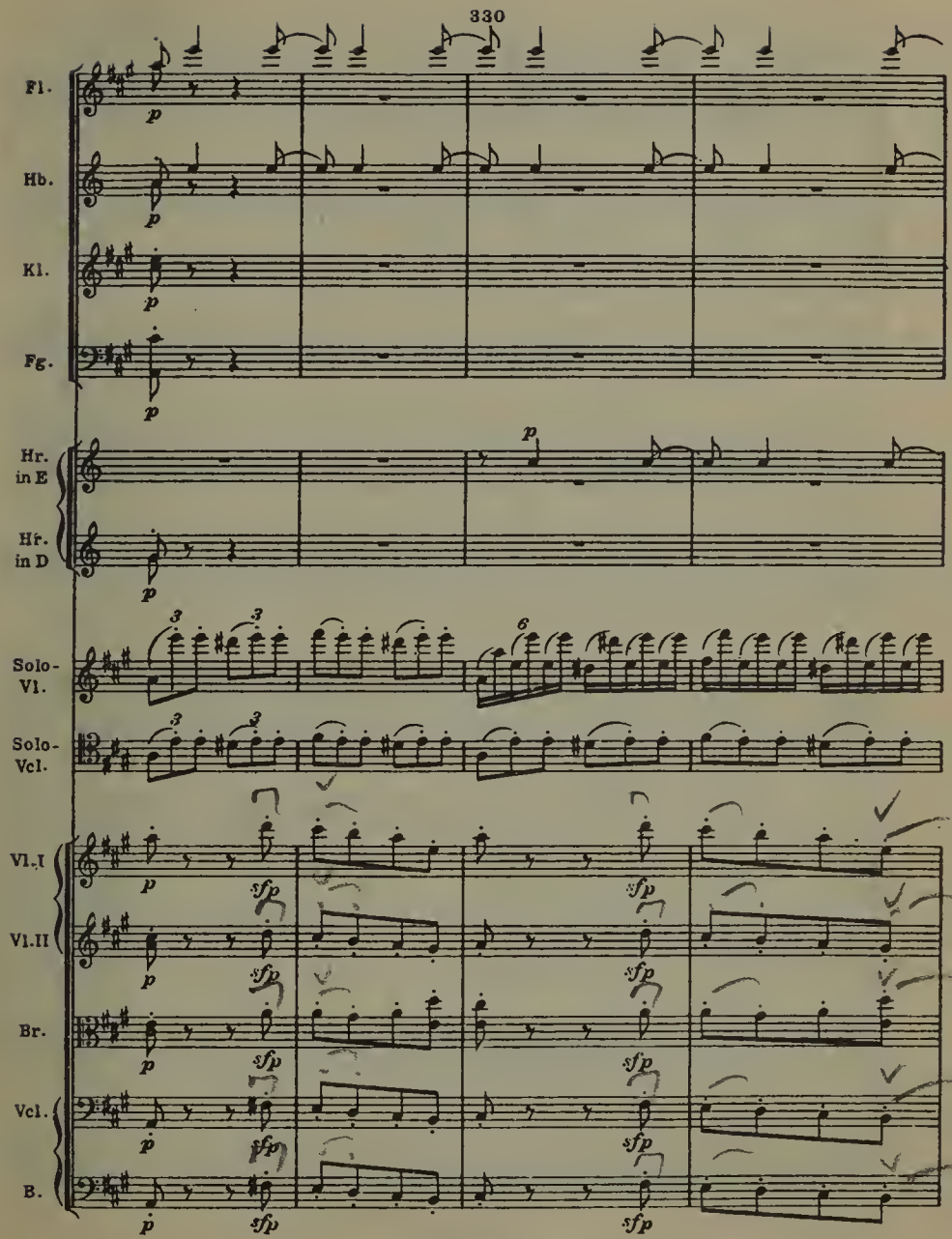
Tempo primo.



Tempo primo.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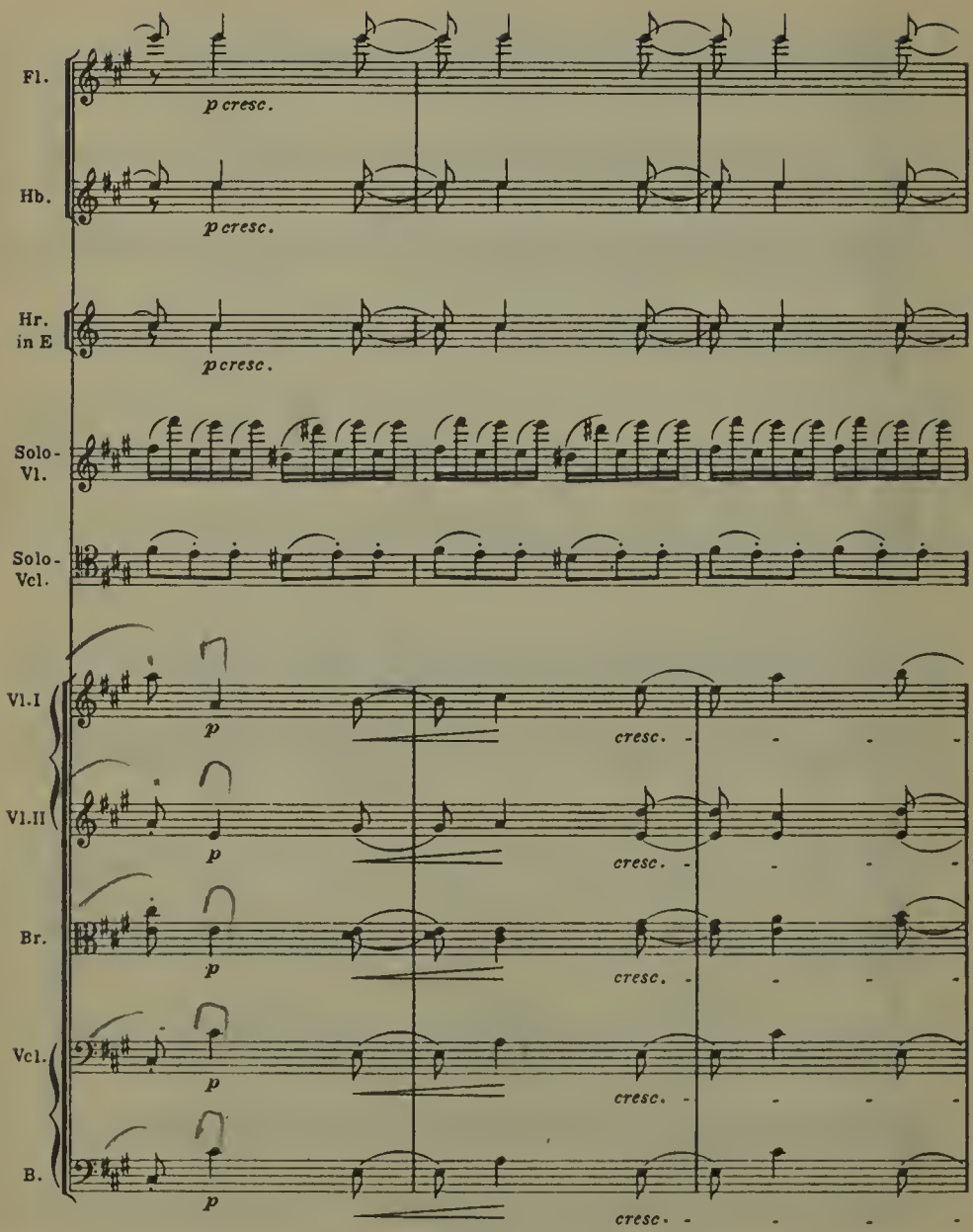
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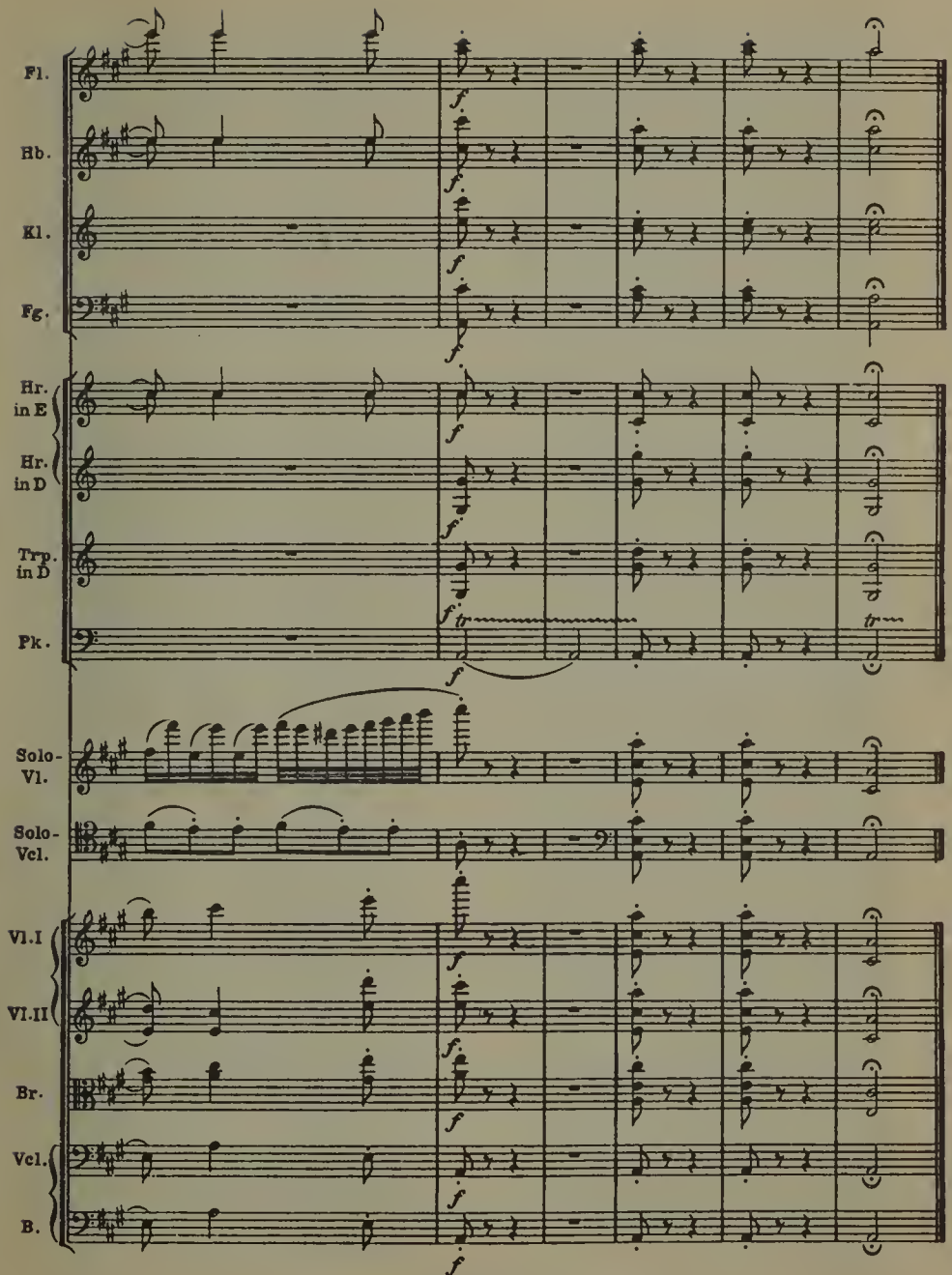

E. E. 4567
Lowe and Brydone (Printers) Limited, London

No.
401. **Mozart,** C (Jupiter) [551]
402. **Beethoven,** No. 5, C m
403. **Schubert,** B m (unfinished)
404. **Mozart,** G m [550]
405. **Beethoven,** No. 3, E♭ (Eroica)
406. **Mendelssohn,** Nr. 3, A m
407. **Beethoven,** No. 6, F (Pastorale)
408. **Schumann,** No. 3, E♭
409. **Haydn,** No. 104, D (London)
410. **Schubert,** No. 7, C
411. **Beethoven,** No. 9, D m
412. **Beethoven,** No. 7, A
413. **Schumann,** No. 4, D m
414. **Beethoven,** No. 4, B♭
415. **Mozart,** E♭ [543]
416. **Beethoven,** No. 8, F♭
417. **Schumann,** No. 1, B♭
418. **Beethoven,** No. 1, C
419. **Beethoven,** No. 2, D
420. **Mendelssohn,** Nr. 4, A
421. **Schumann,** No. 2, C
422. **Berlioz,** Phant. Symph
423. **Berlioz,** Harold i. Ital.
424. **Berlioz,** Romeo and Juliet
425. **Brahms,** No. 1, C m
426. **Brahms,** No. 2, D
427. **Brahms,** No. 3, F
428. **Brahms,** No. 4, E m
429. **Tschalkowsky,** No. 5, E m
430. **Tschalkowsky,** No. 4, F m
431. **Haydn,** No. 99, [3], E♭
432. **Haydn,** No. 85, [15], B♭ (La Reine)
433. **Dvořák,** No. 5, E m (New World)
434. **Haydn,** No. 100, G (Mil.)
435. **Haydn,** No. 94, G (Surprise)
436. **Haydn,** No. 92, G (Oxf.)
437. **Mozart,** D [385] (Haffner)
438. **Haydn,** No. 102, B♭
439. **Haydn,** No. 101, D (Cloches)
440. **Strauss,** Don Juan
441. **Strauss,** Macbeth
442. **Strauss,** Death and Transfig.
443. **Strauss,** Till Eulenspiegel
444. **Strauss,** Zarathustra
445. **Strauss,** Don Quixote
446. **Mozart,** D [504]
447. **Liszt,** Montagne
448. **Liszt,** Tasso
449. **Liszt,** Préludes
450. **Liszt,** Orpheus
451. **Liszt,** Prometheus
452. **Liszt,** Mazeppa
453. **Liszt,** Festival Sounds
454. **Liszt,** Heroic Elegy
455. **Liszt,** Hungaria
456. **Liszt,** Hamlet
457. **Liszt,** Battle of Huns
458. **Liszt,** Ideals
459. **Bruckner,** No. 1, C m
460. **Bruckner,** No. 2, C m
461. **Bruckner,** No. 3, D m
462. **Bruckner,** No. 4, E♭ (romantic)
463. **Bruckner,** No. 5, B♭
464. **Bruckner,** No. 6, A
465. **Bruckner,** No. 7, E
466. **Bruckner,** No. 8, C m
467. **Bruckner,** No. 9, D m
468. **Haydn,** No. 93, D
469. **Haydn,** No. 103, E♭ (Drum Roll)
470. **Volkmann,** No. 1, D m
471. **Smetana,** Vysehrad
472. **Smetana,** Moldau
473. **Smetana,** Sarka
474. **Smetana,** Bohemia's Woods and Fields
475. **Smetana,** Tábor
476. **Smetana,** Blanik
477. **Liszt,** Faust-Symph.
478. **Strauss,** From Italy
479. **Tschalkowsky,** No. 6, B m (Pathétique)
480. **Haydn,** No. 95, C m
481. **Hadyn,** No. 96, D
482. **Franck,** D m
483. **Haydn,** No. 97, C
484. **Haydn,** No. 86, D
485. **Haydn,** No. 98, B♭
486. **Haydn,** No. 45, F♯m (Farewell)
487. **Haydn,** No. 88, G
488. **Haydn,** No. 82, C (L'ours)
489. **Rimsky-Korsakow, Antar** (No. 2).
490. **Borodin,** No. 1, E♭
491. **Borodin,** No. 2, B m
492. **Mahler,** No. 7
493. **Rimsky-Korsakow,** Scheherazade
494. **Glasunow,** No. 4, E♭
495. **Glasunow,** No. 8, E♭
496. **Skrjabin,** Divin Poème
497. **Skrjabin,** Le Poème de l'Extase
498. **Strauss,** Hero's Life
499. **Strauss,** Alpine Symph.
500. **Tschalkowsky,** Manfred
501. **Borodin,** No. 3, A m (unfinished)
502. **Mozart,** C [425]
503. **Skrjabin,** No. 2, C m
504. **Schubert,** No. 1, D
505. **Schubert,** No. 2, B♭
506. **Schubert,** No. 8, D
507. **Schubert,** No. 4, C m (Tragic)
508. **Schubert,** No. 5, B♭
509. **Schubert,** No. 6, C
510. **Strauss,** Domestica
511. **Haydn,** No. 73, D (Chasse)
512. **Haydn,** No. 31, D (Hornsignal)
513. **Haydn,** No. 7, C (Le Midi)
514. **Franck,** Chasseur maudit
515. **Haydn,** No. 8, G (Le Soir)
516. **Franck,** Les Eolides
517. **Haydn,** No. 48, C (Maria Theresia)
518. **Haydn,** No. 55, E♭ (Schoolmaster)
521. **J.Chr.Bach,** D
522. **J.Chr.Bach,** E♭
523. **Franck,** Rédemption
524. **Zador,** Dance Symph
525. **Dvořák,** No. 4, G
526. **Dvorak,** No. 2, Dm

No.
601. **Beethoven,** Leonore No. 3 .....
602. **Weber,** Freischütz.....
603. **Mozart,** Figaro .....
604. **Beethoven,** Egmont .....
605. **Weber,** Ruler of the Spirits.....
606. **Meudelssohn,** Meiusine.....
607. **Weber,** Oberon .....
608. **Mozart,** Don Giovanni.....
609. **Weber,** Preziosa .....
610. **Beethoven,** Fidelio .....
611. **Mendelssohn,** Rny Blas .....
612. **Weber,** Jubelee .....
613. **Mendelssohn,** Mid. Night's Dream...
614. **Mozart,** Magic Flute .....
615. **Nicolai,** Merry Wives .....
616. **Rossini,** William Tell .....
617. **Berlioz,** Waverley.....
618. **Berlioz,** Judges of Secret Court.....
619. **Berlioz,** King Lear .....
620. **Berlioz,** Roman Carneval .....
621. **Berlioz,** Corsaire .....
622. **Berlioz,** Benv. Cellini.....
623. **Berlioz,** Beat and Bened. .....
624. **Tschaikowsky,** 1812 .....
625. **Beethoven,** Prometheus.....
626. **Beethoven,** Coriolanus .....
627. **Beethoven,** Consecration .....
628. **Beethoven,** Leonore No.1 .....
629. **Beethoven,** Leonore, No. 2 .....
630. **Beethoven,** Ruins of Athens.....
631. **Beethoven,** King Stephan .....
632. **Beethoven,** Name Day .....
633. **Marschner,** Hans Heiling .....
634. **Maillart,** Dragons de Villars .....
635. **Weber,** Euryanthe .....
636. **Schubert,** Rosamunde .....
637. **Mendelssohn,** Hebrides .....
638. **Glinka,** Life for the Tsar .....
639. **Glinka,** Ruslan and Ludmila .....
640. **Cherubini,** Abencerages .....
641. **Cherubini,** Medea.....
642. **Cherubini,** Anacreon .....
643. **Cherubini,** Water Carrier.....
644. **Cornelius,** Barber of Baghdad.....
645. **Cornelius,** Cid.....
646. **Schumann,** Manfred .....
647. **Schumann,** Genoveva .....
649. **Wagner,** Tristan u. Isolde .....
650. **Boieldieu,** White Lady .....
651. **Auber,** Bronze Horse .....
652. **Wagner,** Lohengrin: (Act I and III) ..
653. **Mendelssohn,** Calm Sea and Prosperous Voyage .....
654. **Rossini,** Semiramis.....
655. **Rossini,** Tancredi.....
656. **Brahms,** Acad. Fest. Ov. .....
657. **Brahms,** Tragic Ov.....
658. **Auber,** Black Domino .....
659. **Auber,** Fra Diavolo .....
660 **Mozart,** Tito.....
661. **Mozart,** Idomeneo .....
662. **Mozart,** Cosi fan tutte .....
663. **Mozart,** Abduction .....
664. **Smetana,** Bartered Bride .....
665. **Wagner,** Mastersingers..... ...
666. **Wagner,** Parsifal.....
667. **Wagner,** Rienzi .....
668. **Wagner,** Dutchman .....
669. **Wagner,** Tannhäuser .....
670. **Reger,** Comedy Ov. .....
671. **Wagner,** Faust Overt.....
673. **Volkmann,** Richard III. .....
674. **Volkmann,** Fest-Ouv. .....
675. **Tschaikowsky,** Romeo .....
676. **Gluck,** Iphigenie in Aulide .....
677. **Smetana,** Libussa.....
678. **Suppe,** Poet and Peasant .....
679. **Flotow,** Stradella .....
680. **Flotow,** Martha .....
681. **Bruckner,** G m (posth.) .....
682. **Mendelssohn,** Son and Stranger ....
683. **Mendelssohn,** Athalia .....
684. **Mendelssohn,** St. Paul.....
685. **Rossini,** Barber of Seville .....
686. **Rossini,** Thievish Magpie .....
687. **Pfitzner,** Palestrina, 3 Preludes .....
689. **Auber,** Dumb Girl of Portici.....
690. **Dvořák,** Carnival .....
691. **Gluck,** Orpheus and Eurydice .....
692. **Rimsky-Korsakow,** La grande Paque Russe .....
693. **Lortzing,** Czar and Carpenter.....
694. **Krentzer,** Das Nachtlager von Granada
695. **Mussorgsky,** Howantschina.....
696. **Weber,** Abu Hassan .....
697. **Weber,** Silvana .....
698. **Schubert,** Alfouso and Estrella .....
699. **Glasunow,** Festival Overt. .....
700. **Pfitzuer,** Kathchen v. Heilbronn ....
1101. **Humperdinck,** Hänsel und Gretel...
1102. **Gluck,** Alceste .....
1103. **Strauss,** Bat .....
1104. **Lalo,** Le Roi d'Ys .....
1105. **Boieldieu,** Calif of Bagdad .....
1106. **Strauss,** Gipsy Baron .....
1107. **Verdi,** Forza del Destino.....
1108. **Verdi,** Vespri Siciliani.....
1109. **Cimarosa,** Secret Marriage.....
1110. **Rossini,** L'Italiana in Algeri.....
1111. **Weber,** Peter Schmoll .....
1112. **Verdi,** Nabucco .....
1113. **Rossini,** Scala di Seta .....
1114. **Handel,** Rodelinde, Ballet Terpsicore
1115. **Tschaikowsky,** Hamlet .....
1116. **Debussy,** L'Apres'-midi d'uu Faune.
1117. **Bantock,** The Frogs .....
1118. **Borodin,** Prince Igor .....
1119. **Mozart,** Impressario .....
1120. **Rossini,** Cenerentola .....

CONCERTOS—contd.

No.
766. **Mozart,** Vl. Ct., D [271a] .....
767. **Mozart,** C. f. Fl. & Hp. [299] .....
768. **J.Chr.Bach,** Sinf. conc., E♭ .....
769. **Haydn,** Vc. Ct., D .....
770. **Sibelius,** Vl. Ct., D m .....
771. **Mozart,** Fl. Ct., D [314] .....
772. **Vivaldi,** Conc. gr. G m, op. 3 No. 2 ..
773. **J.Chr.Bach,** Piano-Ct., E♭.....
774. **Mozart,** Piano-Ct., C [503] .....
775. **Mozart,** Piano-Ct., B [595] .....
776. **Barsanti,** Conc. grosso D, op. 3 No. 4
777. **Barsanti,** Conc. grosso D, op. 3 No. 10
778. **Mozart,** Clar.-Ct., A [622] .....
779. **Mozart,** Fl. Ct., G [313] .....
780. **Boccherini,** Vc.-Conc., B♭ .....
781. **K.Phil.Em.Bach,** Cc., A m f. Cello or Fl or Cemb. .....

No.
782. **Torelli,** Viol-Conc. C m.....
783. **Mozart,** Kz.-Rondo D f. Pi. [382]....
784. **Mozart,** Bassoon-Conc., [191] .....
785. **Dvořák,** Cello.-Conc., B m.....
786. **Schumann,** Cello.-Conc. .....
787. **Vivaldi,** Viol.-Conc., E .....
788. **Tschaikowsky,** Roc. Variat. .....
789. **Mozart,** Horn-Ct. [447] E♭ .....
790. **Haydn,** Symph. concert., B♭.....
791. **Haydn,** Piano-Ct., D.....
792. **Mozart,** Horn-Ct., [417] F♭ .....
793. **Weber,** Clar.-Ct., F m.....
794. **Weber,** Clar.-Ct., E♭.....
795. **Mendelssohn,** Piano-Ct., G m .....
796. **Mozart,** Piano Ccto. B♭.....
797. **Mozart,** Horn Ccto. E♭, [495] .....

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801. **Berlioz,** 3 Pieces from „ Faust " .....
802. **Tschaikowsky,** Capr. ital. .....
803. **Beethoven,** 2 Viol.-Rom. (G,F) .....
804. **Mendelssohn,** 5 Pieces from Midsummer Night's Dream..... ..
805. **Brahms,** Haydn Variat. .....
806. **Wagner,** Siegm. Love Song.....
807. **Wagner,** Ride of Valkyries .....
808. **Wagner,** Wotans Farewell.....
809. **Wagner,** Forest Murmurs .....
810. **Wagner** Siegfried-Idyll .....
811. **Wagner,** Funeral Music from " Twilight of the Gods " .....
812. **Wagner,** Good Friday .....
813. **Wagner,** Huld.-Marsch .....
814. **Wagner,** Bacchanal .....
815. **Wagner,** Intro. to 3rd Act. " Tauuh ".
817. **Schubert,** Mus. from „ Rosamuude "
818. **Bach,** Suite No. 3, D .....
819. **Volkmann,** Seren., D m.....
820. **Wagner,** Kaisermarsch .....
821. **Bach,** Suite No. 2, B m .....
822. **Strauss,** Blue Danube .....
823. **Beethoven,** Egmont Mus. .....
824. **Tschaikowsky,** Nut Cracker Suite ...
825. **Wagner,** Intro. to 3rd Act. Mastersingers .....
826. **Wagner,** Transform. Mus. and Closing Sc. from 1st Act Parsifal.....
827. **Reger,** Mozart Variat. .....
828. **Bizet,** L'Arlésienne, I .....
829. **Bizet,** L'Arlésienne, II .....
830. **Mozart,** Masonic Dirge ... .
831. **Weber,** Invitation to the Dance .....
832. **Bizet,** Roma. Suite .....
833. **Borodin,** Steppe Sketch .....
834. **Glinka,** Kamarins[kaya] .....
835. **Reger,** Hiller Variations .....
836. **Reger,** Conc. in old Style.....
837. **Reger,** Romant. Suite .....
838. **Reger,** Böcklin Suite .....
840. **Tschaikowsky,** Francesca da Rimini.
841. **Mussorgsky,** Night on the Bare Mountain .....
842. **Rimsky-Korsakow,** Capri. espagnol.
843. **Ljadow,** Baba-Jaga .....
844. **Ljadow,** Kikimora .....
845. **Glinka,** Valse-Fantaisie .....
846. **Glinka,** Caprice brillant .....
648. **Strauss,** Bürger-Suite .....
649. **Strauss,** Tanzsuite .....
851. **Tschaikowsky,** Slavon. March.....
852. **Ljadow,** Russ Popular Songs.....
853. **Ljadow,** Enchanted Lake .....
854. **Mozart,** Les petits riens.....
855. **Brahms,** Serenade, D. .....
856. **Bach,** Suite No. 1, C.....
857. **Tschaikowsky,** Serenade f. Strings..
858. **Mozart,** Seren., No. 8, D [286] .....
859. **Mozart,** Seren., No. 6, D [239] .....
861. **Bach,** Suite No. 4, D .....
862. **Brahms,** Serenade, A.....
863. **Tschaikowsky,** Mozartiana .....
864. **Graener,** Comedietta .....
865. **Wolfurt,** Tripelfuge.....
866. **Strauss,** Wine, Women and Song ....
867. **Strauss,** Roses from the South .....
868. **Strauss,** Tales from the Vienna Forest
869. **Strauss,** Voices of Spring .....
870. **Strauss,** Artist's Life .....
871. **Strauss,** Kaiser Waltz .....
872. **Graener,** Flote von Saussouei .....
873. **Dvořák,** Scherzo capriccioso .....
874. **Wunsch,** Lustspiel-Suite .....
875. **Strauss,** Wiener Blut.....
876. **Trapp,** Divertimento .....
877. **Busch,** Capriccio .....
878. **Wunsch,** Fest aul Mouhijou .....
879. **Telemann,** Musique de Tahle .....
880. **Zador,** Hungarian Capr. .....
881. **Mallplero,** 4 Invenzioni.....
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883. **Atterberg,** Ballade and Passacaglia..
884. **Elgar,** Enigma Var. .....
885. **Elgar,** Introd. and Allegro .....
886. **Borodin,** Polovtz, Dances .....
887. **S. W. Muller,** Heit. Musik .....
888. **Graener,** Turmwächterlied .....
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890. **Poot,** Impromptu .....
891. **Purcell,** 2 Suites from "Fairy Queen"

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126. Spohr, Octet, op. 32, E.....
127. Beethoven, Sonata, op. 47, A (Kreutzer-)
128. Spohr, Double-Quartet, op. 65, D m...
129. Spohr, Double-Quartet. op. 136, G m...
130. Spohr, Double Quartet, op. 87, E m...
131. Cherubini, Quartet, op. posth., E.....
132. Cherubini, Quartet, op. posth., F.....
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134. Mendelssohn, Quintet, op. 18, A.....
135. Beethoven, Wind-Octet, op. 103, E♭...
136. Dittersdorf, Quartet, G.....
137. Dittersdorf, Quartet, A.....
138. Dittersdorf, Quartet, C.....
139. Beethoven, Sextet f. Wind, op. 71, E♭...
140. Beethoven, Sextet, op. 81 b, E♭.....
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142. Haydn, Quartet, op. 17, 2, F.....
143. Haydn, Quartet, op. 55, 3, B♭.....
144. Haydn, Quartet, op. 64, 1, C.....
145. Haydn, Quartet, op. 71, 2, D.....
146. Haydn, Quartet, op. 74, 1, C.....
147. Haydn, Quartet, op. 74, 2, F.....
148. Haydn, Quartet. op. 71, 3. E♭.....
149. Haydn, Quartet, op. 1, 4, G.....
150. Haydn, Quartet, op. 3, 5, F (m. Serenade)
151. Haydn, Quartet, op. 9, 2, E♭.....
152. Haydn, Quartet, op. 17, 4, C m.....
153. Haydn, Quart., op. 35, 5, G (Russ.-No. 5)
154. Haydn, Quartet, op. 42, D m.....
155. Haydn, Quartet, op. 50, 5, F.....
156. Haydn, Quartet, op. 50, 6, D (Frog).....
157. Haydn, Quartet, op. 17, 3, E♭.....
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162. Haydn, Quartet, op. 51, (Seven Words)
163. Haydn, Quart., op. 20, 1, E♭ (Sun-No. 1)
164. Haydn, Quart., op. 20, 3, Gm (Snn-No.3)
165. Haydn, Quart., op. 33, 1, B m (Russ-No. 1).....
166. Haydn, Quart., op. 33, 4, B♭ (Russ-No.4)
167. Haydn, Quartet, op. 50, 1, B♭.....
168. Haydn, Quartet, op. 50, 2, C.....
169. Haydn, Quartet, op. 50, 3, E♭.....
170. Haydn, Quartet, op. 1, 1, B♭.....
171. Haydn, Quartet, op. 1, 2, E♭.....
172. Haydn, Quartet, op. 1, 3, D.....
173. Haydn, Quartet, op. 1, 5, B♭.....
174. Haydn, Quartet, op. 1, 6, C.....
175. Haydn, Quartet, op. 2, 1, A.....
176. Haydn, Quartet, op. 2, 2, E.....
177. Haydn, Quartet, op. 2, 3, E♭.....
178. Haydn, Quartet, op. 2, 4, F.....
179. Haydn, Quartet, op. 2, 5, D.....
180. Haydn, Quartet, o.p 2, 6, B♭.....
181. Haydn, Quartet, op. 3, 1, E.....
182. Haydn, Quartet. op. 3, 2, C.....
183. Haydn, Quartet, op. 3, 3 G.....
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185. Haydn, Quartet, op. 3, 6, A.....
186. Haydn, Quartet, op. 9, 3, G.....
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189. Haydn, Quartet, op.33, 6,D(Russ.-No. 6)
190. Haydn, Quartet, op. 55, 2, F m.....
191. Haydn, Quartet, op. 76, 6, E♭.....

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193. Mozart, Quartet, A. [298].....
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200. Beethoven, Piano-Quartet, op. 16, E♭...
201. Borodin, Quartet, No. 2, D.....
203. Volkmann, Quartet, op. 34, G.....
204. Volkmann, Quartet, op. 35, E m.....
205. Volkmann, Quartet, op. 37, F m.....
206. Volkmann, Quartet, op. 43, E♭.....
207. Verdi, Quartet, E m.....
212. Brahms, Klavier-Quintet, op. 34, F m
213. Volkmann, Quartet, op. 14, G m.....
214. Beethoven, Quintet, op. 4, E♭.....
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